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The Unaccompanied Part-Songs of
Frederick Delius

by

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An essay submitted in partial fulfillment of the requirements
for the degree of Master of Music

in

Choral Conducting

Department of Music

Edmonton, Alberta

Fall, 2004

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA
EDMONTON, ALBERTA

The author would like to thank Dr. Robert de Frece and Dr. Leonard Ratzlaff
for their help towards the completion of this project.

Abstract

The unaccompanied part-songs of Frederick Delius, a small portion of an enigmatic composer's compositional output, are seldom discussed or performed. In total, there are 11 part-songs: "Durch den Wald" (1886-87), "An den Sonnenschein" (1887), "Ave Maria" (1887), "Sonnenscheinlied" (1887), "Frühlingsanbruch" (1887), "Her ute skal gildet staa" (1891), "On Craig Ddu" (1907), "Wanderer's Song" (1907), "Midsummer Song" (1907), *Two Songs to be sung of a summer night on the water* (1917), and "The Splendour falls on Castle Walls" (1923).

This paper is intended to provide the reader with a greater understanding of these pieces and the context from which they spring. Following an overview of the composer's life and character, the part-songs are explored as a group as well as individually. A biographical timeline is included for reference purposes.

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The eleven unaccompanied part-songs of Frederick Delius (1862 - 1934) form a small but interesting portion of his varied and inspired compositional output. They are seldom performed, difficult to find recorded, and largely unknown. Yet, despite the lack of attention and recognition, the pieces are enjoyable to hear and are of interest to Delius devotees more familiar with his other works. Through a discussion of Delius's life and personality, musical style, and an overview of the part-songs' musical characteristics, this paper is intended to attract interest in these under-exposed part-songs. It will do so by introducing their enigmatic composer's life and personality, exploring his compositional style, placing the part-songs within Delius's *oeuvre*, highlighting characteristics that unify and distinguish the part-songs, addressing Delius's use of language, and providing additional information about each part-song that would be helpful to someone writing program notes or to a conductor interested in conducting these pieces.

Biography

Fritz Theodore Albert Delius (Fritz officially changed to Frederick in 1903, Theodore [beloved of God] dropped at his confirmation, and Albert [after the Prince Consort] repudiated when he left England)¹ was born in Bradford, England on January 29, 1862. His parents, Julius Friedrich Wilhelm and Elise Pauline Delius, both of Bielefeld, Germany, were married in 1856. Of 14 children, Fritz (as he was called) was their second son and fourth child. Julius "loved music intensely and used to tinker on the piano when he knew he was alone,"² often attending concerts and arranging for chamber music to be performed at home. He was a prosperous wool merchant with a keen sense of business. Elise was "not musical at all, but she had

¹ Alan Jefferson, *Delius* (Great Britain: J. M. Dent and Sons Ltd., 1972), 4.

² Lionel Carley and Robert Threlfall, *Delius - A Life in Pictures* (Great Britain: Oxford University Press, 1977), 2.

great imagination, and was rather fantastically inclined. She was very romantic..."³

Together, in full Victorian comfort, they helped raise Fritz from initial weak health to be an active and robust lad. Fritz played games with his brothers and enjoyed the Yorkshire countryside, savouring in particular the game of cricket, an interest which remained for life.

Fritz took early piano and violin lessons in addition to living in a musical household, but never with the view to a career in music. His liberal and gentle nature was noted from an early age to be at odds with his more rough and demanding father, a conflict left unresolved throughout the childhood years.⁴ His childhood musical training was neither rigid nor rigorous. The boy would entertain company with improvisations and playing by ear, using a natural technique dissimilar from established keyboard practice.⁵ Julius was glad to have a son that was able to participate in musical events. Music by Mozart, Haydn, and Beethoven was frequently performed. It was a peaceful and happy beginning to a tumultuous process of changing musical style and unrelenting family struggle that would follow in the coming years.

Frederick's first profound musical moments came shortly after joining a preparatory school in Bradford. Hearing performances of Chopin's E minor Waltz at age 9 and of Wagner's *Lohengrin* at age 13 made major impressions on the boy. Compared to the works of Mozart, Haydn, and Beethoven, the rhapsodic style and rich harmonic texture of these later romantic masters was striking. Chopin and Wagner would remain among Delius's favourite composers throughout his life.

Frederick's lack of scholastic progress in Bradford prompted a change of schools in 1878. His parents sent Frederick and his younger brother Max to a larger

³ Ibid.

⁴ Jefferson, 8.

⁵ Ibid.

school in Isleworth, a city in Middlesex within easy reach of London, allowing Frederick access to the active London concert scene. This contact with musicians and their music inspired the young man and exposed him to a variety of musical ideas.

In 1879, another important developmental event occurred. Frederick was seized by a fit of laughter in the midst of his confirmation service in Church, rendering its symbol meaningless. Delius would remain anti-religious, at times fiercely, throughout his life. An equally important religious formative moment preceded the bout of laughter while still in Bradford. Bradlaugh (a teacher), watch in hand, had called on his creator to strike him dead within two minutes if He really existed, a moment which in old age Delius credited as having had a lasting impact.⁶

Schooling days over, the time came for Frederick to join the family wool business. He had by this time inwardly decided to become a musician, an idea sharply rejected by his father, who already had two sons clearly unfit for commercial success and the assumption of business responsibilities.⁷ Frederick, in contrast, was a charming, handsome, and level-headed young man with bright potential. The conflict of professional goals between father and son grew with the passage of time and would be the source of much mutual frustration. Julius attempted first to entice and later to isolate his son into submission. He placed Frederick in a series of jobs within the company in different cities from 1880 - 1884, hoping to ensure his son's allegiance to the trade. In each instance, however, Frederick's attention would soon turn to other attractions that that city or region had to offer, such as active concert scenes, music teachers and lessons, or other musical company, invariably leading him away from his duties. Thus was Frederick employed, in order, in Bradford, Stroud (Gloucestershire), Chemnitz (Germany, near Berlin, Leipzig, and Dresden; where he also studied violin

⁶ Eric Fenby, *Delius As I Knew Him* (Great Britain: Faber and Faber, 1981), 171.

⁷ Jefferson, 9 - 10.

with Hans Sitt), Bradford, Sweden (as a traveling salesman, from which he traveled to Norway), Bradford, St. Etienne (the center of the wool trade in France, a purposely non-musical location; from here he traveled to Monte Carlo where he gambled everything he had, making a half-living until his father discovered his location), Bradford (after stopping at his artistically sympathetic Uncle Theodore's lavish home in Paris, where he secured comfort and, later, funding), Norway, and finally Manchester.⁸ In Manchester it finally became clear to Julius that Frederick was not going to join the wool trade. Each trip to Bradford featured strong words of fatherly reproach and Frederick's account of what he had (or had not) been doing. In some cases, as with his second trip to Norway, Frederick begged to be sent out again for a 'fresh start' to a location more suited to his success, fully aware of the dual nature of his interests. The length and cost of this ordeal, wrought with poor business decisions, personal conflict, and the constant threat of a cut or reduced allowance (reduced funds are what led Frederick to Monte Carlo), shows the depth of the disagreement. Even at the end of four years, neither was able to convince the other of his opinion. After years of fighting, they were no closer to a solution.

The two finally came to a compromise of sorts. Unable to persuade his parents to let him study music, Frederick was able to convince his father that his future lay in orange farming in Florida. Florida, in Frederick's eyes, was an untamed frontier, filled with the promise of adventure and freedom. He often dreamed of its isolation and potential as a place for his soul to bloom while pouring over travel resources at the local library.⁹ To Julius it represented a reasonable alternative to the idea of his son becoming a musician. Arrangements were made and Frederick became the master of a small orange farm in Solano, Florida, in March 1884.

⁸ Ibid., 127 - 128.

⁹ Philip Heseltine (Peter Warlock), *Frederick Delius* (Westport, CT: Greenwood Press, 1974), 36.

Frederick's tenure as a fruit farmer was far from productive. Oranges and shaddock (grapefruits) were forgotten and found rotting on the ground within a week of Frederick's arrival.¹⁰ The tropical air, lush vegetation, and secluded home turned his mind to other matters. He finally had time to think and compose while the basic tasks of the grove were completed by hired help.

Later in life, Delius would credit his time in Solano Grove as among his most important. "It was at this time that Delius first saw clearly where his life's work lay. His vision was no longer blurred by the artificialities of modern life. In his solitary communion with Nature he had found himself and realized that he could trust his own intuition against others' reason."¹¹ In his own words, "I was demoralized when I left Bradford for Florida ... In Florida, through sitting and gazing at Nature, I gradually learnt the way in which I should eventually find myself ... Nobody could help me. Contemplation, like composition, cannot be taught."¹² Eric Fenby, who lived with the aged Delius decades later, continues further, connecting this time to the formation of something central to the composer's work:

Since those days when the stillness of nature had first calmed the troubled waters of his soul, he had known in his heart that he had something to give, something to say about life in terms of music that no one else could give or say. This noble urge which stirred him so strangely was the only spiritual thing in life for which he had reverence, and this remained so unto the end of his days.¹³

Not all of Frederick's time was spent in dreamy isolation or contemplation.

¹⁰ Arthur Hutchings, *Delius* (Westport, CT: Greenwood Press, 1970), 15.

¹¹ Heseltine, 38.

¹² Fenby, 164.

¹³ *Ibid.*, 164 - 165.

There are fantastic stories of alligator hunts, encounters with rattlesnakes,¹⁴ romance with a Negro woman,¹⁵ and a child fathered.¹⁶ Delius was fascinated with the Negroes and their style of improvised singing. These sounds had a lasting impact on his compositional style. "Negroes are certainly the most musical people in America. Sitting on my verandah after my evening meal I used to listen to the beautiful singing in 4 part harmony of the Negroes in their own quarters at the back of the orange grove. It was quite entrancing..."¹⁷

Delius soon felt the need to add a piano to his small house in the jungle. On a trip down the river to Jacksonville, Delius visited a music store and tried a number of instruments. As coincidence would have it, Thomas F. Ward, an organist from New York, passed by the store while Delius was playing and was struck by the beauty of sound. The two became acquainted and instant friends. Ward, an excellent and trained musician in Florida to recover from tuberculosis, accompanied Delius back to Solano Grove with the piano, where he stayed for six months as Delius's companion and instructor. Ward, warning Delius from the outset that he would be worked hard, focused on counterpoint, as he already sensed Delius's mastery of harmony. Delius learned and loved the music of Bach, which he occasionally heard on the organ when in Jacksonville with Ward.¹⁸ Ward also modeled a strong work ethic to Delius that would never leave him.¹⁹ Delius learned very quickly, later citing this time as one of the most important in his compositional development. Only one solo song survives from this period of time.

Time passed and Julius Delius's contacts reported on the state of Frederick's

14 Heseltine, 39.

15 Christopher Redwood, *A Delius Companion* (Great Britain: John Clider Ltd., 1980), 122.

16 Robert Anderson, Anthony Payne, and Lionel Carley, *Delius, Frederick*, The New Grove Dictionary of Music Online, ed. L. Macy, Accessed 5 June 2004, <<http://grovemusic.com>>.

17 Carley and Threlfall, 12.

18 Heseltine, 42.

19 Fenby, 167.

progress. Dismayed, Julius made arrangements to purchase the grove in an attempt to refocus his son's attention toward farming, but without success. Frederick eventually felt the need to leave his tropical paradise, because he wanted to study music with professors at the Leipzig Conservatory.²⁰ When this request was refused by his father, he determined to become financially independent and go to Leipzig however possible. Delius soon found himself in Danville, Virginia, teaching violin lessons to a rich man's daughters as well as theory and composition to people of the town. Despite his modest success in this role, his parents discovered his location a year later and, convinced at last of their son's determination to become a musician, agreed to pay for studies in Leipzig.

Frederick, now age 24, began his studies in a flurry of musical activity. "During this first year at Leipzig, Delius, like other students, intoxicated with his own enthusiasm, thought of little else but music; all his days and a good part of his nights were spent in hearing music, writing music, playing music, and talking music."²¹ Leipzig, the Gewandhaus, and the Conservatory seemed to be the center of the musical universe, its streets breathing the legacy of Bach, Mendelssohn, Goethe, and Schiller. Touring artists included Tchaikovsky and Brahms. His instructors included Hans Sitt (violin), Carl Reinecke (composition), and Salomon Jadassohn (harmony and counterpoint.)²² It was enough to make the young Delius's head spin. Here, he had a chance to dream and to be shaped by the greatness of the trends and biases of 1880's German music. It reaffirmed his sense of destiny of composition on a grand scale, though he would quickly discover that his own artistic path was not the one

²⁰ Heseltine, 43.

²¹ Ibid., 45.

²² Gloria Jahoda, *The Road to Samarkland - Frederick Delius and His Music* (New York: Charles Scribner's Sons, 1969), 78.

sold and taught in Leipzig.

Another important development in Delius's life at this time was his growing connection to Norway. Frederick quickly became the friend of a number of the Conservatory's Norwegian students. Two of these, Christian Sinding and Johann Halvorsen, shared Frederick's appetite for Leipzig's musical activities and, later, his frustration with some of the Conservatory's limitations.

Delius traveled to Norway in the summer of 1887, where he hiked through the inspiring landscape, stopping at strangers' houses, fishing, and lapping up the rural lifestyle. While staying with a family on a rainy day and scanning the bookshelf of a son studying in Christiania, Delius picked up a copy of Frederick Nietzsche's *Also Sprach Zarathustra*. Delius devoured it, continuing later to read all of Nietzsche's output, which was highly influential to his view of life, philosophy, and his artistic calling. Delius also visited Edvard Grieg, whom he had met the previous winter in Leipzig. Grieg, then 44, and Delius developed a close friendship that would last until Grieg's death in 1907. It was the first of 17 summer trips to Norway.

Delius' second year of studies included increased concert attendance, increased frustration with his instruction, and decreased attendance in class. His compositions, frequently evaluated by Jadassohn as "False!" (the same reaction he gave to Grieg years earlier), were at odds with his instructors' teachings.²³ His individual artistic vision was less and less stimulated by the Conservatory's routines. Later in life, Delius evaluated his musical instruction as such:

It was not until I began to attend the harmony and counterpoint classes at the Leipzig Conservatorium that I realized the sterling worth of Ward as a teacher. He was excellent for what I wanted to know, and a most charming fellow into the bargain. Had it not been that there were great opportunities for hearing

23 Ibid., 80 - 81.

music and talking music, and that I met Grieg, my studies at Leipzig were a complete waste of time. As far as my composing was concerned, Ward's counterpoint lessons were the only lessons from which I ever derived any benefit. Towards the end of my course with him - and he made me work like a nigger - he showed wonderful insight in helping me to find out just how much in the way of traditional technique would be useful to me ... And there wasn't much. A sense of flow is the main thing, and it doesn't matter how you do it so long as you master it.²⁴

Regardless of his appreciation for Ward and Florida, Delius would not comply with his father's wish to resume growing oranges following the completion of his two year course. An important meeting between Julius and Grieg was arranged in London in 1888 to discuss 'a matter of the utmost urgency'.²⁵ Grieg, who was on tour and whose stature as Norway's leading composer impressed Julius, called Frederick a genius and was able to convince Julius to continue his son's allowance in pursuit of a musical career. Frederick had next to no proof of his potential. The total number of people who had listened to his music to that point, following a single self-funded performance, was two. He had nothing to show for his studies but an undeveloped musical vision. Without Grieg's intervention at the end of Delius's time in Leipzig, Frederick's path to full-time composition would have been much more difficult.

Five part-songs survive from Delius's time as a student in Leipzig. Found amongst counterpoint exercises and containing corrections in a foreign hand, it is likely that these pieces were completed as a part of Frederick's coursework. They also possibly served as respite from the demands of his much larger *Florida* suite.²⁶ Less complex than his mature works, they bear the marks of a young composer learning his trade.

The year was 1888, and Frederick moved to the Paris forever captured by the

²⁴ Fenby, 168 - 169.

²⁵ Jefferson, 23.

²⁶ Jahoda, 81.

impressionists Degas, Manet, Monet, Renoir, and Pissarro, just before its change to Gauguin's more brutal, post-impressionist artistic atmosphere. Though his location within the country would change a few times, this move to France was his last. The first 9 years were spent in locations in or near Paris, a period marked by increased compositional output and an active social life. Though he shied away from most musicians, claiming to find them boring, he associated with many well-known composers, artists, and writers.

By 1891, Delius had moved around Paris and its environs and had traveled to Norway, Leipzig, Brittany, and Jersey. He lived in Croissy-sur-Seine, which was then a small town just outside of Paris, much patronized by the Impressionist painters.²⁷ His lifelong friendship with Edvard Munch, who drew portraits of Delius in 1890 or 1891, was blossoming. Frederick gave up Croisy apartment in the summer of 1891 before taking a trip to Norway, where he visited the Bjørnsons, the Griegs, and conductor Ivan Holter. Delius returned to Paris in October.²⁸ It is likely that this trip affected his choice of text in the part-song of late 1891 - "Her ute skal gildet staa." Delius's showed great enthusiasm for Norway and Scandanavian circles while in Paris too.²⁹ One of his Scandanavian friends was the Swedish sculptor Christian Eriksson, for whose house warming party "Her ute skal gildet staa" was produced.

An additional chapter in Delius's personal life at this time centers around Helene 'Jelka' Rosen. The two met for the first time in 1896 at a dinner party, discussing the music of Grieg and the writings of Nietzsche. The method of their courtship clearly anticipated the type of relationship that would ensue: one of Jelka, a talented painter, giving herself completely to Frederick's artistic enterprise.

27 John Boulton Smith, *Frederick Delius & Edvard Munch - Their Friendship and Their Correspondence* (Triad Press, 1983), 21.

28 Ibid., 21.

29 Ibid., 21.

She wisely realized that he was likely to resent obvious attention and affection and that she must avoid showing any jealousy. There were plenty of occasions when she might have done so, for Delius, with his remarkably good looks, was seldom without female company and she was rather plain ... They continued to meet and became close friends. They walked together when spring came and often ate late at Delius's apartment. Because he always composed at night and became fidgety when the meal was over, Jelka never tried to stay longer than she was wanted. It was perfectly clear to her at this early stage that music came first in their friendship; and her tact and understanding at a time when she wanted above all else to be with Delius showed that she loved him deeply.³⁰

In 1897, following a period of romantic uncertainty, Jelka bought a house at Grez-sur-Loing, a village near Fontainebleau, well known and loved by Delius. Delius made numerous visits although he remained uncommitted. Following a brief return to Solano Grove in Florida for a variety of purposes (he had been considering a permanent return and there were a number of romantic entanglements,)³¹ Delius sent word to Jelka at Grez that he was coming to visit the next day. He arrived and, to Jelka's surprise, announced that he was staying, which he did until his death. The two were married in 1903.³²

Delius finally felt relaxed and was able to devote all of his energy to composition. An inheritance from his Uncle Theodore in 1898 secured this way of life.³³ Delius composed *Mitternachtslied Zarathustras* and *Five Songs* in 1898 and *La Ronde se deroule* for orchestra and the opera *Paris* in 1899. He was less compositionally active in 1900 and 1901, as he suffered some financial

30 Jefferson, 34 - 35.

31 Jefferson, 38 - 39; Redwood, 122.

32 While the happiness of a marriage is difficult to gauge, Delius had this to say on the subject of wedlock to Eric Fenby much later in life: "... you must never marry ... No artist should ever marry. He should be as free as the winds. Amuse yourself with as many women as you like, but for the sake of your art never marry one. It's fatal. And listen; if you ever do have to marry, marry a girl who is more in love with your art than with you. It's from your art only that you will get lasting happiness in life, not from love. Love is a madness. The physical attraction soon plays itself out. Passionate affairs are like fireworks flaring up only to fizzle out. You are a fool if you ever marry," Fenby, 185.

33 Jefferson, 130.

embarrassment, severed his connections to the Florida plantation, buried his father, and suffered his first physical deterioration. After finishing *A Village Romeo and Juliet* in 1901, an opera some identify as his first mature work, he composed his best known choral works: *Appalachia* (1902), *Sea-Drift* (1903), and *Mass of Life* (1905).

A visit to Berlin in early 1907 for the premiere of *A Village Romeo and Juliet* led Delius to the honor of being the subject a monograph written by German musicologist Max Chop,³⁴ Delius's first, and won the praise of composer Engelbert Humperdink. Around this time, Delius maintained a good working relationship with Harmonie Verlag of Berlin, which published the three part-songs of 1907-1908.

Delius achieved further success in 1907 during a trip to London in the spring for performances of the Piano Concerto (1906) and the English premiere of *Appalachia*, which inspired the performance of at least seven of his major works the following year.³⁵ Admirers such as Balfour Gardiner, Percy Grainger, Norman O'Neill, Roger Quilter, Cyril Scott, Granville Bantock, Ralph Vaughan Williams, and Philip Heseltine were soon among Delius's supporters. Newly invigorated ties to England also led to Delius's involvement with the Musical League, an organization devoted to promoting the performance of new English music. The organization, which did not last as long as hoped, boasted Sir Edward Elgar as its president and Delius as the Vice-President. The short-lived tenure of the Musical League reinforced Delius's luke-warm opinion of English music at the time.

"I am afraid artistic undertakings are impossible in England - The country is not yet artistically civilised - There is something hopeless about English people in a musical and artistic way, to be frank, I have entirely lost my interest and prefer to live abroad and make flying visits" (written to Granville Bantock.)³⁶

34 J.B Smith, 92, 163.

35 Ibid., 93.

36 Carley and Threlfall, 69.

However, the excitement stirred in England for the music of Delius was red-hot.

Of all the fortunate encounters Delius enjoyed throughout his life, perhaps none was so fruitful as his association with conductor Sir Thomas Beecham. Beecham, who first heard and was converted to Delius's music in 1907,³⁷ single-handedly raised England's awareness of its 'native son' from obscurity to popularity. Beecham, a conductor of independent financial means, organized several concerts of Delius's music, including a 4-day Delius festival in 1929 that featured most of the composer's compositions.³⁸ "The success of the Festival was unquestioned and at none of the six concerts was there a seat unoccupied."³⁹ Unaccompanied part-songs were performed by the London Select Choir, conducted by T. Arnold Fulton, on Wednesday, October 23rd, at 8:30 pm at the Aeolian Hall, along with other selections. The part-songs selected for performance by Beecham were, as listed in the program, "The Splendour Falls," "On Craig Ddu," "Midsummer Song," and *Two Unaccompanied Choruses (to be sung of a summer night on the water)*.⁴⁰ The early part-songs and "Wanderer's Song" were omitted. Delius, in an address to the crowd at the closing concert, called this festival "the time of my life,"⁴¹ despite his usual disregard for public opinion. Beecham also edited many of Delius's scores and was his favorite interpretive conductor.⁴²

The later portion of Delius's life was marked by greatly diminished health, causing physical dependence on Jelka and others, an inability to transcribe musical ideas, and an apparent change in disposition. Frederick, who had contracted syphilis

37 "The first performance in England of *Appalachia* is one of the half-dozen momentous occasions I have known over a period of more than fifty years." - Beecham - J.B. Smith, 93.

38 Sir Thomas Beecham, *Frederick Delius* (Great Britain: Severn House Publishers, 1975), 201 - 204.

39 Ibid., 205.

40 Ibid., 203.

41 Carley and Threlfall, 87.

42 Fenby, 89 - 90.

in 1895, suffered from steadily deteriorating health with noticeable setbacks in 1901, 1910, 1922, and 1926. Gradually, his strength all but vanished, leaving him confined to a wheelchair in great physical discomfort. Traveling became more difficult, though he made medical trips to Wiesbaden in 1911, Biarritz in 1918, and Cassel in 1924. He and Jelka also fled for approximately 1 year to England from the advancing German Army in 1917, the year he composed *Two Songs to be sung of a summer night on the water*. He lost the use of his eyes and his hands became paralyzed in 1922. The purchase of a motorized car in 1923 was undoubtedly intended to make transportation at least a little more possible. Delius traveled to Cannes in autumn and spent Christmas at Rapallo, the year he composed his final part-song. Some friends found his character to sour in this period. However, within this frail shell, his mind and his drive remained strong. Many of Delius's works were completed during this period of time, including "A Dance Rhapsody" (No. 2; 1916), "Eventyr" (1917), "Hassan" (1920), and "A Late Lark" (1925).

Eric Fenby, a young Delius devotee and musician from Yorkshire, England, provided an unusual and highly successful solution to some of Delius's needs. Deeply distraught at the knowledge of Delius's inability to compose because of poor health, Fenby offered himself as an amanuensis to Delius for 3 or 4 years to attempt the completion of unfinished works. He arrived at Grez in 1928. Their methods were slow and took time to develop (Delius's ability to communicate was significantly reduced), but in time the two were able to complete many compositions, including "A Late Lark" (1925), "A Song of Summer" (1930), the *Idyll* (1930), *Caprice and Elegy* (1930), the *Fantastic Dance* (1931), *Songs of Farewell* (1932), and the "Irmelin Prelude" (1932). Fenby also made arrangements of *La Calinda*, *Fennimore and Gerda - Intermezzo*, and *Two Aquarelles* (arrangements for strings of the part-songs

of 1917.) Fenby's contribution to the Delius legacy also includes a poignant memoir written in 1936, entitled *Delius As I Knew Him*.

Frederick Delius finally died on June 10th, 1934. His approach to death through pain was not one of fear or regret. "Not being able to see does not trouble me. I have my imagination. Besides, I have seen the best of the earth and done everything that is worth doing; I am content. I have had a wonderful life."⁴³ In accordance with a late wish, Delius was laid to rest in England the following May. His wife, also in serious physical condition, died of cancer on May 28, 1935, two days after Frederick's second burial. She was interred beside her husband. During the year that separated these deaths, key decisions were made regarding the estate, leading to the establishment of the Delius Trust. This collection of important material and funds for the promotion of Delius's music remains active today.⁴⁴

Delius's Personal Characteristics and Beliefs

The complex character of this colorful musician was comprised of numerous seemingly opposite components. At first glance, perhaps the prevailing public view, Delius appears to have been exclusively strong willed, individualistic, wry, stern, severe, hard working, and uncompromising. Some of these traits originate from his fatherly example, some from his Victorian upbringing, while some also come from the example of his Uncle Theodore in Paris. Theodore Delius exemplified the upper-class, 'highly civilized' standards of late 19th century Paris, an outdated manner of conduct preserved by Delius throughout his life.⁴⁵ While he was a young man in Florida, Delius also learned the value of focused hard work from Thomas Ward, a virtue he cherished for life. This, combined with his earnest conviction that he must

⁴³ Ibid., 73.

⁴⁴ Ibid., 255.

⁴⁵ Jefferson, 24.

create great art, led to a highly disciplined routine. His curt and insensitive demeanor was fueled by his strong distaste for time wasted by small-talk, insincere pleasantries, or even the attendance of his concerts of his music when not necessary for his artistic development.⁴⁶ His skill with many languages, natural sharp wit, and broad range of experience made him fiercely intimidating and at times quite difficult to please.⁴⁷

One anecdote involving Delius's acidity, as well as the strength of his personal charm, involves the male nurses who helped to care for him in his late sickness. They were part of a Protestant brotherhood, each of whose beliefs Delius, completely dependent on their care, would attack without mercy in the midst of attention. One brother, dissuaded from his faith and highly attracted to Delius's charm and philosophy, was removed by the brotherhood and proceeded to kill himself in grief over being barred from returning to Delius.⁴⁸

This harsh portrait of the man is incomplete, however. In addition to these brash characteristics, Delius possessed a sensitive, fun, and peaceful nature. In the presence and interpretation of certain friends, those of keen wit and an eye for irony, the teasing and intolerance was a playful game without the slightest trace of malice. Close friend Percy Grainger gives a clear indication of this:

Hearing that a certain musician who was visiting him at Grez was an ardent Christian Scientist (a fact that the musician had not mentioned to him, however) Delius regaled his guest with 'Of all the stupid things in the world, Christian Science is the stupidest.' And he went on by the hour teasing the man. But had the man admitted his belief and stuck up for it, Delius would have listened to him quite tolerantly, and a jolly and graceful discussion might have ensued. For Delius was never afraid of an argument, nor impatient in it. Nor was he thin-skinned. In my own case, knowing I was a vegetarian and a teetotaller, he would ask me at meal-times what I was eating and drinking.

46 Written by Delius in 1901 to Jelka while away in Berlin: "I am sick of losing time over concerts when they are not absolutely necessary for my development. I don't care a d--- for fame of any sort, and would rather be at my work," Carley and Threlfall, 46.

47 Fenby, 16 - 17.

48 Redwood, 126.

When I replied, 'Bread and milk and a glass of water' (or the like), he would lay into me with 'Why be such a kill-joy? Why don't you enjoy a nice big steak and a mug of beer?' If I retorted, 'Yes, and be blind and paralyzed like you at the age of 70,' he would merely chuckle.⁴⁹

Grainger goes on to mention and emphasize the lack of sternness and grimness of Delius's character, including the words "To be with Delius was to feel oneself participating in a constant ritual celebrating enjoyment."⁵⁰

Similarly, Delius displayed sensitivity and encouragement to numerous friends and colleagues. He would often receive scores from unknown, aspiring musicians, which he would return with positive comments whenever possible. Personal letters to a variety of artists and musicians repeatedly displayed his friendliness, pleasant attitude, and willingness to be helpful. His sympathy for developing artists was likely a reflection of the encouragement he often wished he had received in his own developmental years.

Perhaps the most telling symbol of Delius's personality is his music itself. Impossible to fully capture in words, the character is neither insensitive nor harsh, but precise, demanding, highly emotional, and filled with a keen interest in beauty.

Delius's philosophy was distant from the beliefs of any organized religion. Though raised in the church, he clearly separated himself from all aspects of the church and Christian theology. The philosophy of Friedrich Nietzsche influenced him strongly.⁵¹ Eric Fenby recounts Delius's description of his introduction to *Thus Spake Zarathustra* early in his travels in Norway: "It was the very book he had been seeking all along, and finding that book he declared to be one of the most important events of

⁴⁹ Heseltine, 174.

⁵⁰ Ibid., 180.

⁵¹ Written by Delius to Eric Fenby: "I myself do not subscribe to everything Nietzsche said, but I hail in him a sublime poet and a beautiful nature. I want to make myself very plain to you as regards religions and creeds. Personally I have no use for any of them. There is only one real happiness in life, and that is the happiness of creating," Fenby, 181.

his life. Nor did he rest content until he had read every work of Nietzsche that he could lay his hands on."⁵²

Delius often advocated his position of atheism. Numerous encounters are recorded, including a heartfelt plea to Eric Fenby during his stay at Grez. "Eric, I've been thinking. The sooner you get rid of all this Christian humbug the better. The whole traditional conception of life is false. Throw those great Christian blinkers away, and look around you and stand on your own feet and be a man."⁵³ Similarly, Delius's convictions and call to free thinking were included in his compositions. The texts of Nietzsche, Walt Wittman, and other non-religious writers were frequently set in his vocal music. Delius's love of nature, inspired by Wittman in particular, is also frequently reflected in Delius's programmatic compositions.

Delius's friends included many famous musicians and artists. They provided fun, artistic counsel, professional assistance, and physical assistance during his late sickness. While in Paris, Delius freely associated with August Strindberg (dramatist), Paul Gauguin (painter), Wladyslaw Slewinski (painter), Alphonse Mucha (founder of Art Nouveau), and Maurice Ravel (composer). Norwegian friends included composers Edvard Grieg, Christian Sinding, and artist Edvard Munch.⁵⁴ Later friends included musicians Percy Grainger, Sir Thomas Beecham, Balfour Gardiner, Bela Bartok, Zoltan Kodaly, Philip Heseltine (Peter Warlock),⁵⁵ painter Carl Larsson, and

⁵² Ibid., 171.

⁵³ Ibid., 179.

⁵⁴ J. B. Smith, 25.

⁵⁵ Following a period of intense correspondence, Heseltine stepped away from the friendship, though not before writing a book about Delius and his music. The following advice was sent by Delius to the young Heseltine in 1913 in response to questions regarding a life in music, as he wished, or the civil service, the wish of his mother: "I think that the most stupid thing one can do is to spend ones [sic] life doing something one hates or for which one has no interest - In other words it is a wasted life ... I was entirely in the same position when I was your age & had a considerably harder fight to get what I wanted - I chucked up everything and went to America. One has every chance of succeeding when one does what one loves & I can tell you that I personally have never once regretted the step I took. The greatest pleasure & satisfaction I have experienced in Life has been thro' music," Barry Smith, ed. *Frederick Delius and Peter Warlock - A Friendship Revealed* (Great Britain: Oxford University Press, 2000), 76.

writer Robert Louis Stevenson.⁵⁶ Despite a highly publicized visit of Elgar to Grez in 1933 and various musical connections, the two were never fully at ease.

The issue of Delius's nationality is another interesting aspect of the composer's nature. Despite his birth in England, Delius's only return to this land, aside from brief visits, was in the form of a dying wish for an English grave. While his stay in France was longer than in any other country, his connections to Germany, America, and Scandinavia remained equally strong. Christopher Palmer, author of a lengthy study on the subject, offers the following view:

The more we probe the question, in fact, the more uncomfortably do we become aware that in classifying Delius as an exclusively English composer the English claim an unwarranted privilege, for they are but one of a number of possible contenders for the distinction of ownership. Delius was a curiously stateless man, a wanderer over the face of the earth who never really settled and struck roots anywhere.⁵⁷

Cosmopolitan may be the best description of Delius's nationality.⁵⁸ He had little concern for politics, war, or patriotism, feeling that his art was beyond the bounds of any national style or identity.

Delius's Musical Style

Occupying a singular position within the body of historical European art music, unique in technical, theoretical, and esthetic matters, it is difficult to discuss Delius's music in the way one would discuss the music of more conventional composers. The use of contrasting reference to composers of a similar but slightly different nature (for instance, comparing the sonata form of Mozart and Beethoven, or

⁵⁶ Fenby, 42.

⁵⁷ Christopher Palmer, *Delius - Portrait of a Cosmopolitan* (Great Britain: Duckworth, 1976), ix.

⁵⁸ Delius was certainly not in love with all aspects of England. He said this following a rendition of *God Save the Queen* sung in his honour after the performance of an opera in Norway: "For my part, they are welcome to sing it in a minor key," Carley, 232.

defining the characteristics of Buxtehude's music within the context of Northern German Baroque keyboard music) is difficult to apply in Delius's case. His disregard for conventional theory and style make comparison very difficult. Primarily self-taught, he purposely maintained geographic and artistic distance from his contemporaries and the current musical trends. Some broad characteristics can be assigned and labeled as typical of a certain period and style, but much remains quite difficult to describe in the normal, academic sense.

Delius's choice of forces and genre was fairly conventional for his time. He typically wrote for orchestra, preferring large ones, content with the sound that they were able to produce.⁵⁹ Much of his public success came through the popularity of his programmatic tone poems, a then somewhat outdated genre championed by Richard Strauss, who expressed great admiration for Delius' music: "I never dreamt that anybody except myself was writing such good music!"⁶⁰ Other compositions included works for choir, soloists, and orchestra, opera (without much success), piano solo, chamber music, and solo songs. The works for chorus and orchestra enjoy the greatest popularity today, if any of Delius's music can be considered popular, including *Appalachia* (1902), *Sea Drift* (1903), *A Mass of Life* (1905), *Songs of Sunset* (1907), *Arabesk* (1911), *Requiem* (1916), and *Songs of Farewell* (1932).

A major difference between the late part-songs and other larger-scale works seems related to the limitations inherent in writing for a group of human voices - the vocal ensemble tied to a specific timbral spectrum, limited divisis, and limited pitch range. The major works exploit the greater number of sounds available from an orchestra, utilize more complex divisis, and cover a wider range of pitches. Due to their length, they are also often more structually complex than the part-songs.

⁵⁹ Redwood, 129.

⁶⁰ Ibid., 123.

Delius's taste in the music of other composers reveals much of his musical ideal, without settling the issue of strict stylistic classification. Percy Grainger summarizes Delius' views of other composers and styles as follows:

Delius preferred Ravel's music to Debussy's - an unusual judgment. He detested Brahms and ... made great fun of the Mozart-cult. ("If a man tells me he likes Mozart I know in advance he's a bad musician.") Haydn and Beethoven he liked no better, and it was impossible to interest him in Richard Strauss or Stravinsky and other would-be moderns. Schoenbergism he dubbed "the wrong note craze", and when a young Hungarian musician played some Hindemith to him Delius burst out with: "I only know one thing; that that composer has a vulgar soul (eine gemeine Seele)."

As far as I can remember he never varied in his admiration for Bach, Chopin, Wagner and Grieg; though even here it was difficult to foresee his changing moods. One year he would say "Play me lots of Bach." When I would return next year with my trunk full of Bach he would exclaim: "You know Bach bores me. Can't you play me Chopin's F minor 'Ballade' - the best of the lot?"⁶¹

In addition, Delius held the music of Elgar, Parry, and other English composers in very poor regard.⁶² Neat labels for Delius such as impressionist,⁶³ 20th century English,⁶⁴ and romantic⁶⁵ are each in some way flawed. References to Delius's music as 'curious' or as occupying "a more shadowy place in English music"⁶⁶ may be the most accurate designations available.

Delius's method of composition, though described as free-formed, did have certain patterns. Always at the piano, his method involved improvising a series of chords, exploring these chords in various inversions and keys, placing them in

61 Ibid., 127.

62 Spoken by Delius to Eric Fenby in response to a comment about English music: "English music? Did you say English music? ... Well, I've never heard of any!" Fenby, 16.

63 K. Marie Stolba, *The Development of Western Music*, 2nd ed. (Dubuque, IA: Wm. C. Brown Communications, Inc., 1994), 595.

64 Lionel Carley, *Frederick Delius: Music, Art, and Literature* (Great Britain: Ashgate Publishing Limited, 1998), 261.

65 Heseltine, 130.

66 Robert P. Morgan, *Twentieth-Century Music* (New York: W. W. Norton & Company, Inc., 1991), 129.

sequence, improvising their rhythmic durations, and then distributing the tones to various forces. Different periods in time brought slight variations to this pattern, but this basic process remained essentially unchanged from boyhood to maturity.⁶⁷

Critical Response to the Music of Frederick Delius

Perhaps the best measure of an individual is the comments of friends and colleagues. The following opinions reflect a great deal about the manner in which Delius and his music were regarded by his peers - close friends and prominent musicians of the day.

Written in 1950 by Percy Grainger: "To my ears it seems that in Delius's music the most tender and subtle feelings of modern life are voiced in the most poignant and soul-reaching tonal speech. As Bach and Wagner did in their time, so Delius in his time seems to have succeeded in gathering together all that is of celestial beauty in the tonal idiom of his generation, and to have succeeded equally in divesting his muse of all that is pedantic, ugly, dry, and mechanical."⁶⁸

Written in 1959 by Sir Thomas Beecham: "What is his future to be? Opinions are bound to differ and widely. For myself I cannot do other than regard him as the last great apostle in our time of romance, emotion and beauty in music."⁶⁹

Written in 1936 by Eric Fenby: "This music has a way with it all its own, and, unless that way is grasped instinctively and immediately, conductor, player,

67 Regarding compositional technique and attempting to teach it, Eric Fenby recalls Delius saying the following: "You can't teach a young musician to compose ... any more than you can teach a delicate plant how to grow, but you can guide him a little by putting a stick in here and a stick in there. Composition as taught in our academies is a farce. Where are the composers they produce? Those who do manage to survive this systematic and idiotic teaching either write all alike ... or they give us the flat beer of their teachers, but watered down ... How can music ever be a mere intellectual sound that can be classified like the articles in a grocer's shop? Music is an outburst of the soul. It is addressed and should appeal instantly to the listener. It is not experimental analysis like chemistry. Never believe the saying that one must hear music many times to appreciate it. It is utter nonsense; the last resort of the incompetent," Fenby, 196 - 197.

68 Heseltine, 179.

69 Beecham, 221.

and singer alike might just as well shut up their Delius scores and give them away. The music of Delius is not an acquired taste. One either likes it the moment one first hears it, or the sound of it is once and for ever distasteful to one. It is an art which will never enjoy an appeal to the many, but one which will always be loved, and dearly loved, by the few."⁷⁰

The Unaccompanied Part-Songs

Delius wrote eleven unaccompanied part-songs. The first six remained unpublished and unperformed until scholarly initiatives exhumed them in 1977 and 1992. These pieces mainly consist of works composed while he was a student in Leipzig. The later five pieces, composed between 1907 and 1923, were all published and performed in Delius's lifetime. The titles of the part-songs are "Durch den Wald" (Through the Woods), "An den Sonnenschein" (O shining, golden Sun), "Ave Maria," "Sonnenscheinlied" (Song of Sunshine), "Frühlingsanbruch" (The Coming of Spring), "Her ute skal gildet staa" (Here we shall feast), "On Craig Ddu," "Wanderer's Song," "Midsummer Song," *Two Songs to be sung of a summer night on the water*, and "The Splendour falls on Castle Walls."

The part-songs form only a small portion of Delius's compositional output. Despite his love for setting voices with orchestral and keyboard accompaniment, and despite his attraction to the *a cappella* singing of the negroes in Florida, he composed in this genre with decreasing frequency over the passage of time. The reason for this is unclear. Delius often set music for voices with consideration for their timbre rather than thinking of text expression. It is possible that he preferred the sound of a choir together with instruments, almost as a member of the orchestra, to *a cappella* singing. Just as one might not want to write music for clarinet ensemble or a legion of triangles, Delius must not have found the *a cappella* choral medium appealing enough

⁷⁰ Fenby, 208.

to write for it more often.

Additional choruses for unaccompanied voices, not examined in this paper, include an 8-part chorus from the end of Act I of the opera *Irmelin* (1890 - 92), an arrangement of the song "Irmelin" by E. Lubin, and two choruses from *Hassan* (1920). Choruses including accompaniment not examined here include an arrangement of the final section of *Appalachia* for chorus and piano by Benjamin Suchoff, a hymn from *A Village Romeo and Juliet* (1900 - 01) arranged for piano and chorus by Eric Fenby, and *Two Songs for Children*, pieces written for the American 'Progressive Music Series' in 1913.⁷¹

Musical Characteristics of the Part-Songs - Unifying and Distinguishing Features

The part-songs are difficult to describe as a group due to their chronological distribution and the changes in Delius's style over these years. Two groupings of pieces emerge as having more in common with each other than with those pieces of the other group: the part-songs originally unpublished, written between 1886 and 1891, and the 'mature' part-songs, written between 1907 and 1923. Numerous trends and common features emerge when comparing the part-songs to each other. Features present in all of the part-songs, showing the development of Delius's compositional craft throughout his career, can also be traced.

The Early Works

The early part-songs, written at a developmental stage, almost seem to have come from the hand of another composer. Sir Thomas Beecham describes these first five "modest efforts"⁷² as "... pleasing trifles, and while sufficiently well written,

71 Frederick Delius, *Complete Works*, edited by Sir Thomas Beecham, Vol. 17, *Part Songs* (London: Thames Publishing, 1988), i.

72 Beecham, 35.

reveal little of the harmonic originality that began to make its appearance two years later.”⁷³ Written while Delius was a student in Leipzig, these pieces and "Her ute skal gildet staa" (for a friend's house-warming party in 1891) exhibit a number of common features. All six are written for four undivided voices: Soprano, Alto, Tenor, and Bass.⁷⁴ Five of the six ("Ave Maria" being the exception) are written in triple meter. Each piece is set in a major tonality. The pieces are either 30 to 37 measures or 74 to 82 measures in length. It seems likely that the four part-songs found among Leipzig counterpoint exercises ("An den Sonnenschein": 30 mm.; "Ave Maria": 36 mm.; "Sonnenscheinlied": 37 mm.; "Frühlingsanbruch": 34 mm.), due to the consistency of length, were written in accordance with academic parameters.

The early part-songs share numerous musical characteristics, some of which are found in the opening of "Durch den Wald" in Example 1. Melody is not a major feature of the choral texture. Though the soprano line within the almost continuous homophonic texture might be considered by some to be 'melodic', Delius's disaffinity for writing conventional melodic lines makes this view problematic. It is more likely that he chose notes thinking of the sound of entire chords than a single melodic line. None of Delius's soprano lines would make a convincing song on their own. The texts are set in such a way as to create a sonic atmosphere that complements or enhances the spirit of the poetry, though there is little explicit word-painting. The pieces begin and end confidently with a full sound employing all voices, in contrast to the late pieces. The harmonic texture is relatively transparent compared to Delius's later music. As might be expected of a young German composition student of the 1880's, perfect, imperfect, and plagal cadences appear frequently at the end of simple harmonic progressions.

⁷³ Ibid., 36.

⁷⁴ One brief exception: a two part division of the Alto and Bass parts for the final chord of "Sonnenscheinlied."

Example 1: "Durch den Wald", mm. 1-8.⁷⁵

Andante moderato

mf

S.
Durch den Wald wie schim - mert es son - nig im Grün,
Through the woods a glim - mer - ing of sun - light in green,

A.
Durch den Wald wie schim - mert es son - nig im Grün,
Through the woods a glim - mer - ing of sun - light in green,

T.
Durch den Wald wie schim - mert es, durch den Wald wie schim - mert es
Through the woods a glim - mer - ing, through the woods a glim - mer - ing of

B.
Durch den Wald wie schim - mert es son - nig im Grün,
Through the woods a glim - mer - ing of sun - light in green,

Andante moderato

mf

PIANO
(for rehearsal only)

son - nig im Grün. Durch den Wald wie ju - belt der
sun - light in green, through the woods the joy - ful sound of

son - nig im Grün. Durch den Wald wie ju - belt der
sun - light in green, through the woods the joy - ful sound of

son - nig im Grün. Durch den Wald wie ju - belt, durch
sun - light in green, in green, through the woods the joy - ful sound, through

son - nig im Grün, im Grün, Durch den Wald wie ju - belt der
sun - light in green, in green, through the woods the joy - ful sound of

75 Frederick Delius, *Complete Works*, edited by Sir Thomas Beecham, Vol. 17a, *Six Early Part-Songs* (London: Thames Publishing, 1992), 4.

The early part-songs are relatively simple to perform. Predictable and infrequent harmonic modulation, simple vertical harmony, and a moderate vocal range for each part make these pieces quite accessible to an average level chamber choir.

The Later Part-Songs

The published part-songs written between 1907 and 1923 also exhibit unifying characteristics. The most distinctive of these is the scoring. Each piece is written for more than four voices or contains periodic divisions to thicken the harmonic texture, as is seen in Example 2. Each piece includes a full set of dynamic markings, some incorporating polyphonic dynamic independence. There is a greater variety of time signatures, with duple meter used the majority of the time. The tonality shifts between major and minor and is often not marked with a key signature at the beginning of the piece (exceptions - "Wanderer's Song" in F major and "Midsummer Song" in C major). There are also more frequent shifts in tempo and meter, accompanied by more detailed verbal instructions.

It is interesting that each of the two halves of *Two Songs to be sung of a summer night on the water* and "The Splendour falls on Castle Walls" is written using the same number of measures as the early part-songs - 30, 33, and 77. In this way, the set of three pieces published in 1908 does not fit Delius's common number of measures ("On Craig Ddu": 47 mm.; "Wanderer's Song": 61 mm.; "Midsummer Song": 64 mm.)

Melody is typically not a major component of Delius's music, though it does occasionally appear in fragments that are passed around the ensemble. The melodic fragment of "*Do You Know the Muffin Man?*" (a popular British children's song)

Example 2: "On Craig Ddu", mm. 1-4.⁷⁶

Slow and softly
Langsam und zart

Sopranos
The sky thro' the leaves of the bracken, ten - der-ly,
Wie blickt durch die Zwei-ge der Him-mel zärt - lich mir,

Contraltos
The sky thro' the leaves of the bracken, ten - der-ly,
Wie blickt durch die Zwei-ge der Him-mel zärt - lich mir,

I
Tenors
The sky — thro' the leaves of the bracken,
Wie blickt — durch die Zwei-ge der Him-mel

II
The sky thro' the leaves of the bracken,
Wie blickt durch die Zwei-ge der Him-mel

I
Basses
The
Wie

II

Slow and softly
Langsam und zart

Piano
(for rehearsal only)

which skips around in *To Be Sung of a Summer Night on the Water II* is an example.

The setting of texts (always chosen by Jelka) for choir were done with timbral considerations first and then with attention to poetic declamation. Repetition for the sake of form, which Delius detested,⁷⁷ was never included. There is also a tendency toward fading in and out of climaxes and at the start and end of pieces. In the view of Philip Heseltine, this was to mirror and "tally the processes of organic change so prevalent in nature as we see it."⁷⁸

Few harmonic trends can be traced, however some repeated compositional devices can be noted. Delius uses rapid harmonic modulation to the extent that the feeling of being in a single key is lost in favour of the impression of a series of tonal colours. Frequently, chords are arranged in such a way as to include a descending pattern or melodic effect.⁷⁹ Delius also avoids resolution in the form of strong cadential patterns, contributing to an effect of remoteness.⁸⁰

A preference for thick harmonic texture, particularly using extended divisi in the lower voices, often appears. Numerous pieces include more parts for tenor and bass than soprano and alto.

Beyond these observations, Delius's music becomes difficult to analyze. The central characteristics, from a theoretical standpoint, are texture and form. Difficult to define, Grainger describes texture as the charm of the actual sound, induced by the distribution of the notes of a chord within the part-writing.⁸¹ A revoicing of the chords to better suit vocal range or other practical concerns was, in Delius's mind, to drastically alter the piece. The texture is in constant flux, without enough repetition to

77 Spoken by Delius to Eric Fenby while listening to a performance of Beethoven's piano sonata Op. 110 in Ab: "Listen - listen - banal - banal - listen - listen, my boy - fillings - fillings!" Fenby, 81.

78 Heseltine, 173.

79 Jefferson, 99.

80 Ibid., 100.

81 Redwood, 119.

identify by what technique decisions were made. Similarly, the form, or lack thereof, is difficult to analyze due to its constant irregularity and unwillingness to repeat.⁸²

Scholars agree on their unwillingness to venture into identifying patterns of harmonic progression or form.⁸³ Each composition seems to have been a product of instinct, always changing and beyond definition. Delius addressed the question of his technique as follows:

I, myself, am entirely at a loss to explain how I compose - I know only that at first I conceive a work suddenly - thro' a feeling - the work appears to me instantaneously as a whole, but as a feeling - the working out of the whole work in detail is then easy as long as I have the feeling - the emotion - it becomes difficult as the emotion becomes less keen; sometimes I am obliged to put the work aside for months - sometimes years - and take it up again, having almost, or entirely, forgotten it; in order to bring back my first feeling."⁸⁴

Similarly, in a letter for a Polish paper, Delius wrote "... I feel certain that no outward influences, no set of principles or theories, can give birth to beautiful music."⁸⁵

The late part-songs are relatively difficult to perform. The pace of harmonic modulation and dense vertical harmony require a skilled choir to find correct pitches and tune broadly spaced chords. Making this music 'come alive' is also tricky. "No music is more difficult to interpret convincingly, or requires more rehearsal, than the music of Delius, and no music sounds duller when it is badly played."⁸⁶ In light of these considerations, careful consideration of time and personnel is advised to anyone

82 Delius's reaction after reading a harsh criticism of his work as having no form, as recalled by Eric Fenby: "It is fatal with most of the critics if a composer has found it necessary to reject German forms and refuse to mould his thought into standardized patterns. One can't define form in so many words, but if I were asked I should say that it was nothing more than imparting spiritual unity to one's thought. It is contained in the thought itself, not applied as something that already exists. Look at Walt Whitman. Whitman spent his whole life writing *Leaves of Grass*. It is his individual contribution to art. Nobody else could have written it. So with my own work," Fenby, 200.

83 Jefferson, 110; Redwood, 87; Heseltine, 40-41; Fenby, 198-199.

84 Carley and Threlfall, 78.

85 Fenby, 210.

86 Ibid., 169.

programming these works.

Features Common in all of the Part-Songs

Numerous aspects of the 11 part-songs display a trend of increasingly complex writing with the passage of time. The number of voices increases from four to six, eight, ten, and twelve parts, including a solo in *Two Songs to be sung of a summer night on the water* and a separate divided semichorus in "The Splendour falls on Castle Walls." Mixed time signatures are introduced in the later pieces ("Wanderer's Song" and "The Splendour falls on Castle Walls") and repeated rhythmic patterns become less frequent. Key signatures progress from being exclusively major (the first six part-songs), to a mixture of major and minor. The pace of harmonic modulation also speeds up to the point that including key signatures was no longer useful ("On Craig Ddu", *Two Songs to be sung of a summer night on the water*, "The Splendour falls on Castle Walls.") Dynamic markings show increased complexity over time in terms of frequency of use, variety of signs used, and the independence of markings with individual parts. The number of tempo changes within a piece increases as well, as does the extent to which Delius writes verbal comments and musical instructions. These developments, aside from running parallel to Delius's evolving compositional style in all genres, link the part-songs together as an interesting collection of snapshots that show the progression from Delius as amateur to the fully mature composer.

Language in the Part-Songs

The language of the text and of the musical instructions is different for each chronological group of part-songs. The five pieces written in 1886 - 1887 each set

German texts, with English translations added posthumously. The 1891 piece uses Norwegian poetry. All six of these part-songs are marked with Italian musical terms. The three part-songs published in 1910 utilize both German and English texts and musical terms. The English text, by Englishman Arthur Symonds, was likely translated to German for commercial reasons associated with Harmonie Verlag of Berlin. The two untexted pieces of 1917 are accompanied by English musical instructions, possibly due to connections with the Orianna Choir of London. Delius's final part-song, set when his connections to England were stronger than in his middle-life, uses an English text with Italian musical terms. It is of note that, while choosing to live in France for most of his adult life, no French text or musical instructions are present in any of the part-songs.

Text, History, and Musical Overview of Each Part-Song

1. "Durch den Wald" is thought to have been written in Leipzig in 1886 or 1887. No sketches or drafts of this piece survive. The fair copy is written on paper stamped "Carl Fisher, New York", likely acquired during Delius's time in America. Numerous similarities to the other early part-songs confirmed to have been written while in Leipzig suggest this date of composition. It was first published in 1977 by Thames Publishing in collaboration with the Delius Trust. Edited by Ian Humphries, it was published in a group of three partsongs along with "Sonnenscheinlied" and "Frühlingsanbruch". Delius's manuscript bears the dedication, "von Schreck", an instructor at the Leipzig Conservatory. Delius's intended choir, if any, is not known. It was first sung by the Linden Singers, directed by Ian Humphries.

As might be expected of a student in a German city, the text is in German. Nothing is known of the poet, poem, or Delius's motivation in selecting this text. An

English translation for the 1992 publication, appearing below, was supplied by Lionel Carley.

Durch den Wald wie schimmert es sonnig im Grün,
Durch den Wald wie Jagdhorns Ruf und der Vogelschall!
Und des Jagdhorns Ruf und der Widerhall
Sie rufen und ziehen, ich weiss schon wohin.
Durch den Wald kommt die eine bald
Des freut sich mein Herz und der fröhliche Wald.

In dem Wald wie wird es so dunkel und still.
Kaum weiss ich ob draussen die Sonne noch tagt.
Und des Baches Rauschen als ob er klagt
Und alles um sie die nicht kommen will!
Durch den Wald, ach käm' sie doch bald
Des freut sich mein Herz und der fröhliche Wald.

Horch! ein Klang von Gesang und wie hallt es so nah.
Durch die Sträucher was schimmert so bunt dort, so hell!
So singt kein Vogel, so blinkt nicht der Quell,
Das war ihre Stimme, sie kommt, sie ist da.
Und ein Jubel erschallt aller Vögel im Wald
Und es jauchzet mein Herz und der fröhliche Wald.

Through the woods a glimmering of sunlight in green,
Through the woods the joyful sound of bird song at dawn;
And the echoing call of the hunting horn
Now calling, recalling an echo serene
Through the woods, O my love, should I hear your voice,
My heart and the woods could embrace and rejoice.

In the woods how dark it grows, my heart is numb;
I hardly know nor hardly care where daylight went.
And the rustling stream sounding a lament,
A murmured lament: Why will you not come?
Through the woods could I hear your voice,
My heart and the woods could embrace and rejoice.

Still! Did I hear there a sound of song? It all seemed so near
Through the trees something shimmers, so radiant and light,
No bird can sing so, no stream can gleam so bright;
That can be but her voice; she comes, she is here!
And there breaks out a jubilant noise;
Through the woods all the birds now give voice
And my heart and the woods now embrace and rejoice!

Example 3: "Durch den Wald", mm. 13-19.⁸⁷

mf

Vo - gel - schall! Und des Jagd - horns Ruf
bird song at dawn; And the e - cho - ing call

mf

Vo - gel - schall! Und des Jagd - horns Ruf und
bird song at dawn; And the e - cho - ing call of the

mf

Vo - gel - schall! Und des Jagd - horns
bird song at dawn; And the e - cho - ing

mf

Vo - gel - schall! Und des
bird song at dawn; And the

mf

und der Wi - der - hall sie ru - fen und zie - hen, ich
of the hunt - ing horn now call - ing, re - call - ing an

mf

Wi hunt - ing horn, der the horn sie ru - fen und zie - hen, ich
now call - ing, re - call - ing an

mf

Ruf of und the Wi hunt - der hall sie ru - fen und zie - hen, ich
call of the hunt - ing horn now call - ing, re - call - ing an

mf

Jagd - horns Ruf of und Wi - der hall sie ru - fen und zie - hen, ich
e - cho - ing call of the hunt - ing horn, now call - ing, re - call - ing an

mf

⁸⁷Delius, *Complete Works*, Vol. 17a, 5-6.

The poem describes a beautiful woodland scene, notes several of its praise-worthy features, and then centers on hearing and finding a loved one within this setting. The cheerful musical setting is reflective of Delius's love for the outdoors. A loosely strophic musical form is used for the three-part text, with new verses beginning in mm. 1, 30, and 59. Each repetition contains slight variations. An example of text painting occurs in mm. 15 - 19, shown in Example 3, as an imitative entry is used for the text, "*Und des Jagdhorns Ruf und der Widerhall sie rufen und ziehen.*"

"Durch den Wald" clearly displays numerous elements of Delius's earlier compositional style. The four-part writing is primarily homophonic with occasional variations such as the Tenor echo in mm. 3 -4 and 9-10. There is use of a triple meter, a major tonality, and a strong start to the piece. The harmonic texture is fairly transparent, with most vertical harmonies consisting of major and minor triads in inversions with passing notes.

This part-song is 82 measures long. It is written in 6/8 time in the key of D-flat major. Its voicing is for four parts: Soprano, Alto, Tenor, and Bass. The duration is approximately 2 minutes and 45 seconds.⁸⁸

2. Sketches for "An den Sonnenschein" appear among counterpoint exercises written while Delius was studying in Leipzig, suggesting a date of composition in 1886 or 1887. The fair copy of this piece, containing corrections in what is probably a pedagogical hand, is written on paper bearing the stamp, "Carl Fisher, New York."⁸⁹ It was first published in 1992 by Thames Publishing, edited by Robert Threlfall, in a supplementary volume of Delius's collect works. It was likely composed as an

88 Frederick Delius, *Complete Part-Songs*, The Elysian Singers of London, Matthew Greenall, cond. Somm Recordings SOMMCD 210, 1997, CD.

89 Delius, *Complete Works*, Vol. 17a, 2.

assignment or developmental exercise, not intended for any specific choir or occasion.

The German text is from Robert Reinick's poem, *An den Sonnenschein*, verses one and two. The English translation was provided by Lionel Carley.

O Sonnenschein! O Sonnenschein!
Wie scheinst du mir ins Herz hinein,
weckst drinnen lauter Liebeslust,
dass mir so enge wird die Brust!

Und enge wird mir Stub' und Haus,
und wenn ich lauf' zum Tor hinaus,
da lockst du gar ins frische Grün
die allerschönsten Mädchen hin!

O shining, shining, golden sun,
into my heart your course is run.
You touch me with your warmth above
and kindle the thoughts of love, of love.

Well, why then should I stay confined?
For if my house I leave behind,
you lure into the fields so green
the sweetest girls you've ever seen.

The text is directed towards the sun, which warms the narrator and inspires thoughts of love, the outdoors, and women. The musical setting, displayed in Example 4, is cheerful, inspiring wishful thoughts of pleasant weather and romance. The two verse structure of the poem is reflected in the musical setting, with the second verse beginning in mm. 17. Delius alters the melodic content and tempo, adding the marking *poco più lento*, for the first half of the second verse in order to better express the text, “*Und enge wird mir Stub' und Haus?*”.

This part-song is 30 measures long. It is written in 6/8 time in the key of G major. Its voicing is for four parts: Soprano, Alto, Tenor, and Bass. The duration is

Example 4: "An den Sonnenschein", mm. 1-7.⁹⁰

Allegro vivace

S. 
 O Son - nen-schein! O Son - nen-schein! Wie scheinst du mir ins
 O shi - ning, shi - ning, gol - den sun, in - to my heart your

A. 
 O Son - nen-schein! O Son - nen-schein! Wie scheinst du mir ins
 O shi - ning, shi - ning, gol - den sun, in - to my heart your

T. 
 O Son - nen-schein! O Son - nen-schein! Wie scheinst du mir ins
 O shi - ning, shi - ning, gol - den sun, in - to my heart your

B. 
 O Son - nen-schein! O Son - nen-schein! Wie scheinst du mir ins
 O shi - ning, shi - ning, gol - den sun, in - to my heart your

Allegro vivace

PIANO
(for
rehearsal
only)



Herz hin - ein.. weckst drin - nen lau - ter Lie - bes-lust, dass mir so en - ge
 course is run. You touch me with your warmth a - bove and kin - dle the thought of

Herz hin - ein.. weckst drin-nen lau - ter Lie - bes-lust, dass mir so en - ge
 course is run. You touch me with your warmth a - bove and kin - dle the thought of

Herz hin - ein.. weckst drin - nen lau - ter Lie - bes-lust, dass mir so en - ge
 course is run. You touch me with your warmth a - bove and kin - dle the thought of

Herz hin - ein.. weckst drin - nen lau - ter Lie - bes-lust, dass mir so en - ge
 course is run. You touch me with your warmth a - bove and kin - dle the thought of



⁹⁰ Ibid., 15.

approximately 1 minute and 15 seconds.⁹¹

3. "Ave Maria" is the only one of Delius's early part-songs to bear a date of composition: March 1887. Drafts can be found in his Leipzig workbooks, some containing corrections by what is likely a pedagogical hand.⁹² The piece remained unpublished until 1992, when it was released by Thames Publishing in Volume 17a of Delius's collected works. There is no dedication on the piece nor any record of an intended choir or performance.

This German "Ave Maria" is the only sacred text within Delius's group of partsongs. Delius's reasons for setting a Christian text are unknown. Delius's lack of personal interest in Christianity suggests a choice of text other than personal expression - perhaps to fulfill the requirements of an assignment or to increase the possibility of performance. The text, from Emanuel Geibel's *Abendfeier in Venedig*, is non-liturgical. The English translation, included in the 1992 publication, was completed by Lionel Carley.

Ave Maria, Meer und Himmel ruh'n.
Von allen Türmen hallt der Glocken Ton.
Ave Maria, lasst von ird'schen Tun!
Zur Jungfrau betet, zu der Jungfrau Sohn!

Des Himmels Scharen selber knien nun,
mit Lilien stehen vor des Vaters Thron
und durch die Rosenwolken weh'n die Lieder
der sel'gen Geister feierlich hernieder.

Ave Maria, peace reigns beneath God's sun.
From every tower shall the bells be rung,
Ave Maria, may His will be done.
We pray to the Virgin and the Virgin's Son.

⁹¹ Delius, *Complete Part-Songs*, CD.

⁹² Delius, *Complete Works*, Vol. 17a, 2.

Example 5: "Ave Maria", mm. 10-19. ⁹³

A - ve Ma - ri - a, lasst von ird'schen Tun! Zur Jung - frau the
A - ve Ma - ri - a, may His will be done. We pray to the

A - ve Ma - ri - a, lasst von ird'schen Tun! Zur Jung - frau the
A - ve Ma - ri - a, may His will be done. We pray to the

A - ve Ma - ri - a, lasst von ird'schen Tun! Zur Jung - frau the
A - ve Ma - ri - a, may His will be done. We pray to the

A - ve Ma - ri - a, lasst von ird'schen Tun! Zur Jung - frau the
A - ve Ma - ri - a, may His will be done. We pray to the

be - tet, zu der Jung - frau Sohn! Des Him - mels Scha - ren them -
Vir - gin and the Vir - gin's son. The hosts of heav'n

be - tet, zu der Jung - frau Sohn! Des Him - mels Scha - ren them -
Vir - gin and the Vir - gin's son. The hosts of heav'n

be - tet, zu der Jung - frau Sohn! Des Him - mels Scha - ren them -
Vir - gin and the Vir - gin's son. The hosts of heav'n

be - tet, zu der Jung - frau Sohn! Des Him - mels Scha - ren them -
Vir - gin and the Vir - gin's son. The hosts of heav'n

The hosts of heaven themselves are kneeling down
and lilies, white lilies adorn the Father's throne,
and through the rose-red clouds the singing comes so near
and the words of faith ring clear. Ave Maria.

The sacred text praises the Virgin Mary, though with different words than the familiar Latin text. Though the music is through-composed, the piece's only polyphonic entry occurs on the text, "*Des Himmels Scharen selber knien nun.*" A mood of humility and piety are created by a *Lento* marking, long note values, and a relatively slow harmonic rhythm. This is displayed in Example 5.

This part-song is 36 measures long. The time signature is 2/2. It is written in the key of E-flat major. Its voicing is for four parts: Soprano, Alto, Tenor, and Bass. The duration is approximately 2 minutes and 45 seconds.⁹⁴

4. "Sonnenscheinlied" was likely composed in March or April of 1887. Drafts of this piece, found among Leipzig counterpoint exercises, were written in mauve ink; the same ink found in other notebooks bearing dates from this time. This piece was first published in 1977 by Thames Publishing, Ian Humphries, editor, along with "Durch den Wald" and "Frühlingsanbruch". There is no dedication included with this part-song, which may have been written in connection with Delius's studies. Any intended choir or occasion of performance is unknown. It was premiered by the Linden Singers, Ian Humphries, director.

The text, originally written in Norwegian by Bjørnstjerne Bjørnson, was translated into German by Edmund Lobedanz and published as a part of "Ausgewählte Gedichte von Bjørnstjerne Bjørnson und anderen neueren nordischen Dichtern" in Leipzig in 1881. The portion of text set is verse one of *Solskinsdagen*

⁹⁴ Delius, *Complete Part-Songs*, CD.

Example 6: "Sonnenscheinlied", mm. 12-24.⁹⁵

*più tranquillo

Dach Da lag ich zu sin - nen und träu - men, — sin — nen und
- way I lay 'neath the trees id - ly dream - ing, — mus — ing and

Dach Da lag ich zu sin - nen und träu - men, träu dream - men,
- way I lay 'neath the trees id - ly dream - ing, dream - ing,

Dach Da lag ich zu sin - nen und träu - men, träu - men, —
- way I lay 'neath the trees id - ly dream - ing, dream - ing, —

Dach Da lag ich zu sin - nen und träu dream - men, sin - nen und träu —
- way I lay 'neath the trees id - ly dream - ing, mus - ing and dream —

*più tranquillo

poco rall. a tempo, vivace

träu dream — — — — — men. Da kroch die A - meis' und
ing, ing, out came the gnats and

sin - nen und träu dream — — — — — men. Da kroch die A - meis' und
mus - ing and dream - ing, ing, out came the gnats and

träu dream — — — — — men. Da kroch die A - meis' und
ing, ing, out came the gnats and

- men, sin - nen und träu dream — — — — — men. Da kroch die A - meis' und
- ing, mus - ing and dream - ing, ing, out came the gnats and

poco rall. a tempo, vivace

*Delius' indication ("ruhiger") here and on page 25

from *Arne*. Delius's interest in this text may have been sparked by his association with Sinding in Leipzig. The English translation for the 1977 publication was supplied by Lionel Carley.

Es war so ein heller Sonnentag
Nichts hielt mich in dumpfigen Räumen,
Ich schlendert' ins Holz unter duftigem Dach
Da lag ich zu sinnen und träumen.
Da kroch die Ameis' und stach die Mück'
Und Bremse und Wespe mir störten mein Glück.

It was such a bright and sunny day;
Out there I could see the world gleaming,
I slipped through the forest and there far away
I lay 'neath the trees idly dreaming.
Then out came the gnats and midges to bite
And gadfly and hornet to end my delight.

The text tells of a journey outdoors and of daydreaming on a beautiful sunny day, which is interrupted by a host of nasty insects. This interruption is set in a descriptive *Vivace* section. The single-versed song is through-composed. One feature of this piece displayed in Example 6 is the manner in which the text “*sinnen und träumen*” is set over eight long measures, marked *piú tranquillo*, mm. 15 - 22.

This part-song is 37 measures long. It is written in 3/8 time in the key of F major. Its voicing is for six parts: Soprano, Alto (div), Tenor, and Bass (div). The duration is approximately 1 minute.⁹⁶

5. “Frühlingsanbruch” was written under the same circumstances as “Sonnenscheinlied”. It was likely composed in March or April of 1887, a date suggested by Delius's use of a mauve ink also found on dated materials elsewhere.

⁹⁶ Delius, *Complete Part-Songs*, CD.

Drafts are found among Leipzig counterpoint exercises. Its first publication was in 1977 by Thames Publishing, along with "Durch den Wald" and "Sonnenscheinlied." No details surrounding its inception, inspiration, or desired premiere are known. It was first performed by the 1977 edition's editor, Ian Humphries, conducting the Linden Singers.

The text is taken from Edmund Lobedanz's German translation of Carl Anderson's poem. The English translation that was developed for the 1992 publication was supplied by Lionel Carley.

Was dämmert in Ost in den purpurnen Höhn?
Vielleicht schon der Frühling mit Grüßen so schön!
Ich hör' ein Stimme belebend sie ruft.
Es weht um die Wange mir mildere Luft!
Die Lerchen schon singen: "hier hast du uns, Freund!
Wir kommen mit Hoffnung für den, der du weint!"
Der Zephyr singt küssend den Pflanzen ins Ohr;
"Ihr Blüten wo seid ihr, hervor! hervor!"
O Gott, wie es rieselt und duftet und klingt!
Was fesselt und drückt es zerreisst und zerspringt.
Die Buche belaubt sich mit grünende Pracht,
Die Welt ist zur seligsten Freude erwacht!

There's a glow in the East in the purple hills.
Is it springtime, the spring that my heart's wish fulfills?
I hear a voice calling, so cheerful and clear
And the breeze on my cheek says mild springtime is here.
Already the larks sing: "Well, here we are, friend!
We come bringing hope, all your weeping to end."
The Zephyr sings, kissing all flowers in doubt:
"Come on now, you blossoms, break out!"
O God, there's a fragrance and rippling and sound,
And a bursting and breaking of all that was bound.
The green of the leaves comes to every beech tree,
The world has awoken, is joyful and free!

The text tells of Spring and the re-awakening of nature, inspiring hope and joy in the author. Delius's upbeat setting of this pleasant text, seen in Example 7, is

Example 7: "Frühlingsanbruch", mm. 1-7.⁹⁸

Allegro vivace

S. *mf*
Was däm - mert im Ost in den pur - pur - nen Höhen? Viel - leicht schon der Früh-ling mit
There's a glow in the East in the pur - ple hills. Is it spring-time now dawning, now

A. *mf*
Was däm - mert im Ost in den pur - pur - nen Höhen? Viel - leicht schon der Früh-ling mit
There's a glow in the East in the pur - ple hills. Is it spring-time now dawn-ing, now

T. *mf*
Was däm - mert im Ost in den pur - pur - nen Höhen? Viel - leicht schon der Früh-ling mit
There's a glow in the East in the pur - ple hills. Is it spring-time now dawn-ing, now

B. *mf*
Was däm - mert im Ost in den pur - pur - nen Höhen? Viel - leicht schon der Früh-ling mit
There's a glow in the East in the pur - ple hills. Is it spring-time now dawn-ing, now

Allegro vivace

PIANO (for rehearsal only) *mf*

mf
Grü - ssen, mit Grü-ssen, mit Grü - ssen so schön? Ich hör' ei - ne Stim - me be -
dawn - ing the spring that my heart's wish ful - fils? I hear a voice call - ing, so

mf
Grüssen so schön, mit Grü-ssen, mit Grü - ssen so schön, so schön? Ich hör' ei - ne Stim - me be -
dawning a - gain, the spring that my heart's wish ful - fils, ful - fils? I hear a voice call - ing, so

mf
Grüssen so schön, mit Grü-ssen, mit Grü - ssen so schön, so schön? Ich hör' ei - ne Stim - me be -
dawning a - gain, the spring that my heart's wish ful - fils, ful - fils? I hear a voice call - ing, so

mf
Grüssen so schön, mit Grü-ssen, mit Grü - ssen so schön, so schön? Ich hör' ei - ne Stim - me be -
dawning a - gain, the spring that my heart's wish ful - fils, ful - fils? I hear a voice call - ing, so

mf

reflective of his love for the outdoors. Guided by the poetic structure, the music is composed of six two-line couplets, beginning in mm. 1, 7, 13, 19, 23, and 27. With the exception of the first two phrases, each couplet has its own melody and harmonic center.

This part-song is 34 measures long. It is written in 6/8 time in the key of C major. Its voicing is for four parts: Soprano, Alto, Tenor, and Bass. The duration is approximately 1 minute and 30 seconds.⁹⁸

6. "Her ute skal gildet staa" is the first partsong composed by Delius after his time of study in Leipzig. It was composed in late 1891 in Paris. No fair copy of this piece survives. The version first published by Thames Publishing in 1992 is taken from a two-stave draft, complete with revisions in Delius's hand. The piece was written for the studio-warming of Swedish sculptor Christian Eriksson, presumably to be performed by friends gathered for the occasion. The evening's festivities also included the performance of other songs, part-songs, and a longer chorus with a recitative by William Molard.

The Norwegian text is taken from Act 2, Scene 8 of Henrik Ibsen's play, *Gildet paa Solhaug* (the Feast at Solhaug). It is the only non English or German text found in any of Delius's part-songs. Delius's connection to Norwegian culture and his interest in Norway's literature likely led him to set this text. The English translation in the 1992 publication was added by Lionel Carley.

Her ute, her ute skal gildet staa
alt mens de fugle blunde,
hvor lystig aa leke mellem blomster smaa
i birkelunde.

⁹⁸ Delius, *Complete Part-Songs*, CD.

Example 8: "Her ute skal gildet staa", mm. 1-8.⁹⁹

Allegretto

S. *f*
Her u - te, her u - te skal gil - det staa
Yes, here we shall feast as the sun goes down,

A. *f*
Her u - te, her u - te skal gil - det staa
Yes, here we shall feast as the sun goes down,

B. *f*
Her u - te, her u - te skal gil - det staa
Yes, here we shall feast as the sun goes down,

IO
r
sal
y)
Allegretto *f*

p
alt the mens on de fu - gle a - blun
birds on their bran - ches a sleep.

p
alt the mens on de fu - gle a - blun - de. fu - gle
birds on their bran - ches a sleep. a - sleep. a -

p
alt the mens on de fu - gle a - blun
birds on their bran - ches a sleep.

p
alt the mens on de fu - gle a - blun
birds on their bran - ches a sleep.

p

Delius' dynamics throughout

Her ute, her ute skal lyst og skjemt
lyde fra alle mune,
all kvide maa ende naar felen er stemt
i birkelunde.

Yes, here we shall feast as the sun goes down,
the birds on their branches asleep.
We'll play 'midst the flowers and we'll dance
all around in woodland deep.

Yes, here we'll make merry and gaily rejoice,
happiness ours to keep.
All sorrow shall end when the fiddle gives
voice in woodland deep.

The text is connected to an outdoor party where friends and the enjoyment of nature are cause for happiness and celebration. As can be seen in Example 8, the musical setting is light and pleasant, much like the text. Delius sets the two verse text in an ABA form. The part-song begins with the first verse of text set in A major, moves to E major and introduces new melodic material with frequent modulation in mm. 21 - 55, and then returns to the first verse and repeats the opening material in the key of A major.

This part-song is 74 measures long, the first full measure featuring five written beats of rest before an eighth-note pickup to the second measure (the start of the piece.) It is written in 6/8 time in the key of A major. Its voicing is for four parts: Soprano, Alto, Tenor, and Bass. The duration is approximately 2 minutes and 30 seconds.¹⁰⁰

7. "On Craig Ddu" was composed in December of 1907, his first part-song in 16 years. It was first published by Harmonie Verlag with "Wanderer's Song" and

¹⁰⁰ Delius, *Complete Part-Songs*, CD.

"Midsummer Song" in 1910. The premiere came in 1910, given at a competition festival in Blackpool.

The English text is taken from the poet Arthur Symons' poem of the same name. The German translation was included in the original publication. This set of three pieces published in 1910 is the first time Delius set English texts in part-songs. It is possible that Jelka Delius selected the text.

The sky through the leaves of the bracken,
Tenderly, pallidly blue,
Nothing but sky as I lie on the mountain-top.

Hark! for the wind as it blew.
Rustling the tufts of my bracken above me,
Brought from below
Into the silence the sound of the water.
Hark! for the oxen low,
Sheep are bleating, a dog
barks at a farm in the vale:
Blue, through the bracken, softly enveloping,
Silence, a veil.

Wie blickt durch die Zweige der Himmel zärtlich mir,
friedvoll und schön ringsum nur blau
wie ich schau von den Bergeshöh'n.

Horch auf den Wind und sein Weh'n,
leis is den Zweigen ein Neigen mir zu Häupten
flüstert vorbei
und in dem Schweigen das Rauschen des Wassers.
Horch, ferner Rinder Schrei,
Schafe blöcken, ein Hund
bellt tief im Grund.
Sacht aus den Zeigen steigen in blauer Pracht
Schleier der Nacht.

The poem links numerous images and impressions of nature as seen by one lying on a mountain. Once again, Delius's love of nature and contemplation are reflected in his choice of texts. The style of the poem and of Delius's composition

Example 9: "On Craig Ddu", mm. 17-28. ¹⁰³

rus - tling the tufts of my brac - ken a - bove me brought from be -
 leis in den Zwei - gen ein Nei - gen mir zu Häup - ten flü - stert vor.

rus - tling the tufts of my brac - ken a - bove me, brought from be -
 leis in den Zwei - gen ein Neigen mir zu Häup - ten flü - stert vor.

rus - tling * the tufts of my brac - ken a - bove me, brought from be -
 leis in den Zwei - gen ein Neigen mir zu Häup - ten flü - stert vor.

rus - tling * the tufts of my brac - ken a - bove me, brought from be -
 leis in den Zwei - gen ein Neigen mir zu Häup - ten flü - stert vor.

rus - tling * the tufts of my brac - ken a - bove me, brought from be -
 leis in den Zwei - gen ein Neigen mir zu Häup - ten flü - stert vor.

wind as it blew rus - tling the tufts of the brac - ken a - bove me
 Wind und sein Wehn, leis in den Zwei - gen ein Nei - gen zu Häup - ten

low In - to the si - lence the sound of the wa - ter.
 bei und in dem Schwei - gen das Rau - schendes Was - sers.

low In - to the si - lence the sound of the wa - ter.
 bei und in dem Schwei - gen das Rau - schendes Was - sers.

low In - to the si - lence the sound of the wa - ter.
 bei und in dem Schwei - gen das Rau - schendes Was - sers.

low In - to the si - lence the sound of the wa - ter.
 bei und in dem Schwei - gen das Rau - schendes Was - sers.

low In - to the si - lence the sound of the wa - ter.
 bei und in dem Schwei - gen das Rau - schendes Was - sers.

brought from be - low in - to the si - lence the sound of the wa - ter.
 flü - stert oor - bei und in dem Schwei - gen das Rauschendes Was - sers.

invite comparison of Delius's art with the trends in visual art of his impressionist friends around Paris at the time. The musical setting is through composed, of a slow tempo, and mainly concerned with 'texture'. This is the first of Delius's part-songs to exhibit Delius's preoccupation with the subtle art of voicing, harmony, and harmonic rhythm. For this reason, this is considered by many to be his first mature part-song. It is also Delius's first part-song not to bear a key signature.

This part-song exemplifies several elements of Delius's later compositional style. Delius uses phrases of abnormal duration when setting the text, bowing to the needs of expression or 'flow' rather than to patterns of repetition. Delius also avoided strong cadences in a similar way that impressionist painters preferred blurred lines to sharp blocks or edges. The cadence in mm. 20, shown in Example 9, is blurred by the Bass II part being out of vertical alignment, by a lack of harmonic resolution, and by the lack of a break before the beginning of the subsequent phrase beginning in mm. 21. This excerpt also displays Delius's preference for lower-register divisi, use of chromaticism, use of rapid modulation, and use of dynamic markings. "On Craig Ddu" also fades in from silence at the beginning and fades out again at the end (see Example 2,) as Delius preferred to write in an attempt to "mirror organic changes"¹⁰² in nature.

This part-song is 47 measures long. The time signature is 2/2. No key signature is written, but the tonality centers around G major and g minor. Its voicing is for seven parts: Soprano, Contralto (div), Tenors I and II, and Bases I and II. The duration is approximately 3 minutes and 45 seconds.¹⁰³

8. "Wanderer's Song," written in 1908, was written under the same circumstances

¹⁰² Heseltine, 173.

¹⁰³ Delius, *Complete Part-Songs*, CD.

as "On Craig Ddu" and "Midsummer Song". It was first published along with these two pieces by Harmonie Verlag in 1910. The premiere was given by the Whitley Bay and District Choral Society, conducted by W. G. Whittaker, in December of 1910.

The English text is by the English poet Arthur Symons. The German translation was included in the original publication. It is possible that Jelka Delius played a role in selecting this text.

I have had enough of women, and enough of love,
But the land waits, and the sea waits, and day and night is enough;
Give me a long white road, and the grey wide path of the sea,
And the wind's will and the bird's will, and the heart-ache still in me.

Why should I seek out sorrow, and give gold for strife?
I have loved much and wept much, but tears and love are not life;
The grass calls to my heart, and the foam to my blood cries up,
and the sun shines and the road shines, and the wine's in the cup.

I have had enough of wisdom, and enough of mirth,
For the way's one and the end's one, and it's soon to the ends of the earth;
And it's then good-night and to bed, and if heels or heart ache,
Well, it's sound sleep and long sleep and sleep too deep to wake.

Hab' genug von Weib und Liebe, von der holden Pein.
Doch das Land ruft und das Meer ruft und tag und Nacht sind noch mein.
Laßt mir den Weg lang und weiß und den weiten Pfad über See,
was der Wind will, was der Fink will und die Ruh' für des Herzens Weh'.

Zahlt' ich für graue Sorgen und für Kampf zu viel?
Hab' geliebt viel, geweint viel, doch Lieb' und Leid sind kein Ziel.
Wie grün grüßt mich das Gras und wie lockt mich des Meeres Schein
und der Tag lacht und der Pfad lacht und im Glas lacht der Wein.

Hab' genug von aller Weisheit, die die Lust vergällt,
ist nur ein Weg und nur ein Zeil und nicht weit bis zum Ende der Welt.
Ist der Fuß erst müd' und das Herz, dann zur Ruh' und gut' Nacht
und man schläft tief, so tief, daß nie man erwacht.

This poem speaks against romantic involvement at the cost of sorrow and gold, rather advocating fulfillment in the adventure of following one's own path. A

Example 10: "Wanderer's Song", mm. 1-6.¹⁰⁴

Moderate tempo

Tenors

I

II

Basses

I

II

Piano (for rehearsal only)

mf *f* *mf* 3

I have had e - nough of wo - men, and e - nough of love,
Hab' ge - nug von Weib und Lie - be, von der hol - den Pein,

mf *f* *mf* 3

I have had e - nough of wo - men, and e - nough of love,
Hab' ge - nug von Weib und Lie - be, von der hol - den Pein,

mf *f* *mf* 3

I have had e - nough of wo - men, and e - nough of love,
Hab' ge - nug von Weib und Lie - be, von der hol - den Pein,

mf *f* *mf* 3

I have had e - nough of wo - men, and e - nough of love,
Hab' ge - nug von Weib und Lie - be, von der hol - den Pein,

Moderate tempo

mf *f* *mf* 3

mf *f* *mf* 3

p *mf* 3

— and e - nough of love, But the land waits, and the
von der hol - den Pein. Doch das Land ruft und das

p *mf* 3

— and e - nough of love, But the land waits, and the
von der hol - den Pein. Doch das Land ruft und das

p *mf* 3

— and e - nough of love, But the land waits, and the
von der hol - den Pein. Doch das Land ruft und das

p *mf* 3

— and e - nough of love, But the land waits, and the
von der hol - den Pein. Doch das Land ruft und das

p *mf* 3

— and e - nough of love, But the land waits, and the
von der hol - den Pein. Doch das Land ruft und das

modified strophic form is used to set the text, with each verse similar to the next but customized for the sake of expression by altered harmonic direction, melody, rhythm, tempo, and mood. The three verses begin in mm. 1, 20, and 41, with the beginning of the first shown in Example 10.

This part-song is 61 measures long. The time signature shifts between 2/2 and 6/4. It is in the key of F major. Its voicing is for eight parts, all male: Tenors I (div) and II (div) and Bass I (div) and II (div). The duration is approximately 3 minutes.¹⁰⁵

9. "Midsummer Song's" origin shares much with "On Craig Ddu" and "Wanderer's Song". The three part-songs were first published together in 1910 by Harmonie Verlag.

The text is from the poet Arthur Symons. The German translation was a part of the original publication. It is possible that the text was selected by Jelka Delius.

On midsummer day we'll dance and we'll play
And we'll wander and stray through the woods, la la.
We'll dance and we'll kiss whilst it's youth, love and bliss
And the night is not far away, heig-ho.

Zur Mittsommerzeit wir tanzen zu zweit
und wir wandern in waldiger Pracht, la la.
Wir küssen im Tanz so voll Jugend und Glanz,
denn nicht fern ist die dunkle Nacht, hei-a.

This short text speaks of the outdoors, youth, and love. The festive subject is augmented by 38 measures set to the text "la la," partially shown in Example 11, and 13 measures of "the night is not far away, heig-ho." The piece, which is through composed, is quite cheerful. The relatively transparent harmonic texture and the light

¹⁰⁵ Delius, *Complete Part-Songs*, CD.

Example 11: "Midsummer Song", mm. 31-35.¹⁰⁶

10

triple meter make this piece reminiscent of Delius's Leipzig-era part-songs.

This part-song is 64 measures long. It is written in 6/8 time in the key of C major. Its voicing is for eight parts: 2 Sopranos, 2 Contraltos, 2 Tenors, and 2 Basses. The duration is approximately 1 minute and 45 seconds.¹⁰⁷

10. *Two Songs to be sung of a summer night on the water* were composed in 1917. They were first published in 1920 by Winthrop Rogers. The pieces bear the dedication, "for Kennedy Scott and the Orianna Choir." They were written for and premiered in 1920, in London, by the Orianna Madrigal Society, directed by Charles Kennedy Scott. The two songs were later arranged for strings by Eric Fenby, entitled *Two Aquarelles*.

There is no text, except for instructions by Delius for the correct sounds to be sung by the choir and soloist. These instructions are as follows:

[I] Sing on vowel 'uh' (as in "love") with very loose mouth, almost closed in the *pianissimo*, but which should be gradually opened or shut according as more or less tone is wanted. Breath should be taken only at the sign "" if possible, and quietly and quickly in order to preserve the *legato*.¹⁰⁸

[II] The Solo voice should sing to syllable as indicated, introducing delicate *staccati* at appropriate places (which are generally where the syllables [sic] "luh" is put.) On *staccato* notes the vowel should be sung for a very short time and the remainder of the notes continued on the sound of "l."

The accompanying voices should sing on 'uh' [sic] (as in "love".) A slight aspirate, though without taking the voice off before is, may be made as (1) all repeated notes and (2) the first note of slurs (unless it happen [sic] to come after a beat, in which case the aspirate is best omitted.)¹⁰⁹

The first of the pair of part-songs is 30 measures long. It is written in 4/4

¹⁰⁷ Delius, *Complete Part-Songs*, CD.

¹⁰⁸ Delius, *Complete Works*, Vol. 17, 28.

¹⁰⁹ Ibid., 32.

Example 12: *Two Songs to be sung of a summer night on the water, I*, mm. 22-

30.¹¹⁰

S.
 C.
 I.
 T.
 II.
 I.
 B.
 II.

dying away to the end
p *pppp*
p *קקקק*
p *pppp*
p *pppp*
p *pppp*
p *pppp*

div.

Example 13: *Two Songs to be sung of a summer night on the water, II*, mm. 12-

17. ¹¹¹ Tempo I

S. *p*

C. *p*

Solo *mf*
luh luh la ha ha hah luh la ha ha hah, luh luh la ha ha ha

I *p*

T. *p*

II *p*

I *p*

B. *p*

II *p*

Tempo I

S. *p* *p* *p cresc.* *f*

C. *p* *p* *p cresc.* *f*

Solo *p* *p* *p cresc.* *f* (5)
ha ha luh luh lah luh luh lah luh lah luh luh luh lah, ha

I *p* *p* *p cresc.* *f*

T. *p* *p* *p cresc.* *f*

II *p* *p* *p cresc.* *f*

I *p* *p* *p cresc.* *f*

B. *p* *p* *p cresc.* *f*

II *p* *p* *p cresc.* *f*

rall. a tempo

rall. a tempo

111 Delius, *Complete Works*, Vol. 17, 34-35.

time. While no key signature is given, the piece begins in d minor and ends in Bb major. Its voicing is for six parts: Sopranos, Contraltos, Tenors I and II, and Basses I and II. A curious additional division on the same pitch occurs in mm. 25- 26 of the Bass II part. The duration is approximately 2 minutes and 15 seconds.¹¹²

The piece is centered on a melodic fragment first heard in the Soprano part in the opening eight measures. This fragment reappears in different voices, often in one measure segments, in numerous keys. In total, the fragment appears three times in its complete form as well as in incomplete form near the end of the piece. A sense of calm and tranquility is created through sustained phrasing, a moderate tempo, and gradual dynamic change. A final fade into silence at the end of the piece is shown in Example 12.

The second of the pair of part-songs is 33 measures long. It is also written in 4/4 time. No key signature is given, but the piece begins and ends in D major. Its voicing is for ten parts: Sopranos (div), Contraltos (div), Tenor Solo, Tenors I and II, and Basses I (div) and II. The duration is approximately 2 minutes and 30 seconds.¹¹³

This part-song is also centered on a melodic fragment, known today as "Do You Know the Muffin Man?" Sung exclusively by the soloist, the fragment varies in length and shifts keys with each restatement. The choir acts as an accompanist. A feeling of gaiety is created through the light dynamics, short phrases, and playful melody, as shown in Example 13.

11. "The Splendour Falls on Castle Walls" was written in 1923 and was Delius's final unaccompanied part-song. It was his first part-song with text since 1908, and due to deteriorating health was completed with Jelka's help. The piece was quickly

¹¹² Delius, *Complete Part-Songs*, CD.

¹¹³ Ibid.

published in the Oxford Choral Songs series in 1924. The volume contained works by English composers, a category into which some English musicians were beginning to place Delius.

The text, by English poet Alfred Lord Tennyson, is a familiar portion of *The Princess*, a major work published in 1847. It is likely that the text was selected by Jelka Delius. Frederick's setting may have been inspired by boyhood memories of Skipton Castle in Yorkshire.¹¹⁴

The splendour falls on castle walls
And snowy summits old in story;
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle; answer, echoes, dying, dying, dying.

O hark, O hear! how thin and clear,
And thinner, clearer, farther, going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying;
Blow, bugle; answer, echoes, dying, dying, dying.

The text handles vast spaces in time and geography, amidst which a bugle sounds and echoes. Delius's setting is through composed, though a brief silence precedes the second verse of text and musical material is repeated in each “Blow, bugle, blow” section. An effect of echoing is created by the second chorus singing and repeating a wordless horn-tune. In no other part-song did Delius use as much chromaticism, shifting tonality, varying phrase length, cadential obscurity, or non-repetitious rhythm (see Example 14.) A beautiful ending is created by three restatements on the text “dying,” fading from *mf* to *pppp*, shown in Example 15..

¹¹⁴ Jahoda, 201.

Example 14: "The Splendour falls on Castle Walls", mm. 1-6. ¹¹⁵

Commodo

SOPRANOS
The splen-dour falls on cas-tle walls and snow-y

CONTRALTOS
The splen-dour falls on cas-tle walls and snow-y

TENORS
The splen-dour falls on cas-tle walls and snow-y

BASSES
The splen-dour falls on cas-tle walls and snow-y

Commodo

PIANO
(for rehearsal only)

cresc.
sum-mits old in sto-ry, The long light shakes a-cross the lakes and the

cresc.
sum-mits old in sto-ry, The long light shakes a-cross the lakes and the

cresc.
sum-mits old in sto-ry, The long light shakes a-cross the lakes and the

cresc.
sum-mits old in sto-ry, The long light shakes a-cross the lakes and the

cresc.

Example 15: "The Splendour falls on Castle Walls", mm. 65-77. ¹¹⁶

The musical score is for a vocal and piano piece. It consists of two systems of staves. The first system includes vocal staves for Soprano, Alto, Tenor, and Bass, and a piano accompaniment. The vocal parts have lyrics: "Ah", "dy - ing, dy - ing, dy - ing." The piano accompaniment includes a right hand with chords and a left hand with a rhythmic pattern. Dynamics range from *pp* to *mf*. The second system continues the vocal and piano parts, with dynamics ranging from *p* to *pppp*. The piano accompaniment features a complex rhythmic pattern in the left hand and chords in the right hand.

This part-song is 77 measures long. The time signature shifts between 4/4, 3/4, and 6/8. The piece modulates frequently and no key signature is given. Its voicing is for twelve parts in two separated choruses: 2 Sopranos, 2 Contraltos, 2 Tenors, and 2 Basses in the main chorus, and a four part male chorus written for Tenors (div) and Basses (div). The duration is approximately 2 minutes and 30 seconds.¹¹⁷

Conclusion

The unaccompanied part-songs of Frederick Delius are a relatively unexplored but musically rich group of pieces. Occupying an obscure position within the *oeuvre* of a seldom heard composer, these pieces are infrequently addressed by scholars, conductors, singers, or listeners. Delius, who is noteworthy for the unique nature of his musical vision, his colorful biography and character, and his uncompromising devotion to creating art, possessed a singular musical voice that is found within each of his compositions. His few compositions for unaccompanied choir are noteworthy for their sheer musical beauty, their contribution to an understanding of Delius's other compositional output, and also for their under-exposure.

It is hoped that this under-exposure may eventually be reversed. Through an exploration of Delius's life, character, and musical style, as well as a discussion of the part-songs' history and musical characteristics, it is hoped that the reader of this paper will be inspired to seek further discussion, recordings, scores, and performances of this music. It is hoped that these forgotten musical gems for unaccompanied voices may be rediscovered and enjoyed by many for generations to come.

117 Delius, *Complete Part-Songs*, CD.

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Appendix A: Timeline and Works¹¹⁸

i	Unaccompanied Part-songs
ii	Choral (with orchestra and/or soloists)
iii	Dramatic works / Opera
iv	Songs
v	Voice and Orchestra
vi	Orchestral works
vii	Chamber Music and Piano Solo

1862 born - January 29

1863

1864

1865

1866

1867

1868 Violin lessons with Mr. Mauerkeller of the Halle Orchestra

1869 Violin lessons with Mr. Haddock of Leeds

1870

1871 Preparatory school in Bradford

1872 heard Chopin's E minor Waltz

1873

1874 Bradford Grammar School

1875 heard *Lohengrin* at Covent Garden

1876

1877

1878 sent to Isleworth

1879

1880 determined to become musician; joined family business

¹¹⁸ Hutchings, 185 - 190; Jefferson, 126 - 135.

- 1881 traveled to Stroud and Chemnitz with work
- 1882 studied violin with Hans Sitt in Chemnitz; Bradford, Sweden, Norway,
Bradford, St. Etienne, Monte Carlo, Paris, Bradford
- 1883 Norway - met Ibsen
- 1884 Bradford; sailed for Florida in March; met Ward
- 1885 to Danville as Professor of Music at Roanoke College
- iv "Two Brown Eyes"
- 1886 left Danville in spring; Bradford en route to Leipzig
- vi *Florida*
- 1887 Norwegian holiday - met Grieg and Sinding
- i (1886 - 87) "Durch den Wald"
"An den Sonnenschein"
"Ave Maria"
"Sonnenscheinlied"
"Frühlingsanbruch"
- 1888 *Florida* performed in Leipzig (audience of two); Grieg spoke to Julius Delius;
moved to Ville d'Avray, France
- iv *Five Songs from the Norwegian*
v "Paa Vidderne"
vi *Hiawatha*
Rhapsodic variations (unfinished)
Two pieces for orchestra
Pastorale
- 1889 moved to Croissy-sur-Seine
- v *Sakuntala*
vi *Little suite for orchestra*
- 1890 iv (1889 - 90) - *Seven Songs from the Norwegian*
vi *Légendes*
- 1891 met Gauguin; moved to Rue Ducouédic
- i "Her ute skal gildet staa"
iv Song cycle from Tennyson's *Maud*
Three Shelly Lyrics

- 1892 iii (1890-92) - *Irmelin*
 vi *Sur les cimes*
 vii *Sonata for violin and piano*
- 1893 iii *The Magic Fountain*
 vi *Legend*
 vii *String quartet*
- 1894 quarreled with Theodore Delius
- 1895
 iv *Two Verlaine Songs*
 vi *Over the hills and far away*
- 1896 met Jelka Rosen; brief trip to Florida
 vii *Romance for cello and piano*
 Romance for violin and piano
- 1897 Jelka bought Grez house; Delius moved to Grez
 iii (1895 - 97) - *Koanga*
 iv *Seven Songs from the Danish*
 vi *Norwegian Suite* (for play *Folkeraadet*)
- 1898 death of Theodore Delius
 iv *Five Songs*
 v *Nachtlied Zarathustras*
- 1899 trip to London for concert
 vi *Paris: The song of a great city*
- 1900 financial difficulties
 iv *Two songs from the Danish*
- 1901 sold Florida plantation; Julius Delius died; Delius's health showed first deterioration
 iii (1900 - 01) - *A Village Romeo and Juliet*
 iv "Black Roses"
- 1902 ii *Appalachia*
 iii *Margot la Rouge*

- 1903 married Jelka Rosen, September 28
- ii *Sea Drift*
- 1904
- 1905 ii (1904-05) - *A Mass of Life*
- 1906 saw Grieg for the last time (in Norway)
- vi “Concerto for piano and orchestra in one movement”
- 1907 close association with Percy Grainger
- i “On Craig Ddu”
 - ii (1906 - 1907) - *Songs of Sunset*
 - iv “Cynara”
 - vi *Brigg Fair: An English Rhapsody*
- 1908 conducted *In a Summer Garden* in London
- i “Wanderer's Song”
“Midsummer Song”
 - iv “The Nightingale has a Lyre of Gold”
 - vi *Fantasy : In a summer garden*
A Dance Rhapsody (No. 1)
- 1909
- 1910 health deteriorated; friendship with Heseltine started; met Bartók
- iii (1908 - 10) - *Fennimore and Gerda*
 - iv “La lune blanche”
- 1911 went for cure to Wiesbaden
- ii *Arabesk*
 - vi *Life's Dance*
- 1912 saw Mother for last time; summer in Italy
- ii (1911 - 12) - *A Song of the High Hills*
 - vi *Two pieces for small orchestra*
- 1913 correspondence with Heseltine at its peak
- iv “Hy-Brazil”
Two songs for children

- 1914 in London for performance; Flees Grez (German military advance) for a week
- vi (1913 - 14) - *North Country Sketches*
- 1915 stayed near London with Henry Wood and Sir Thomas Beecham due to war
- iv *Three Songs*
 - vi "Short piece for string orchestra"
 - vii *Sonata for violin and piano* (published as No. 1)
- 1916 temporary return to Grez
- ii (1914 - 16) - *Requiem*
 - iv "It was a lover and his lass"
 - vi (1915 - 16) - *Double concerto for violin and cello*
Concerto for violin
A Dance Rhapsody (No. 2)
- 1917 returned to England until end of war; financially pressed
- i *Two Songs to be sung of a summer night on the water*
 - vi *Eventyr (Once upon a time)*
 - vii *Sonata for cello and piano*
(1916 - 17) - *String quartet*
- 1918 went for cure to Biarritz
- vi *A song before sunrise*
- 1919
- iv "Avant que tu ne t'en ailles"
 - vi (1918 - 19) - *A Poem of life and love*
 - vii *Dance for harpsichord*
- 1920
- vi *Hassan; or the Golden Journey to Samarkand* (incidental music)
- 1921
- vi *Concerto for cello*
- 1922 lost use of both hands
- 1923 bought car; autumn holiday in Cannes; Christmas at Rapallo
- i "The Splendour falls on Castle Walls"
- 1924 went for cure in Cassel; finances easier; *Mass of Life* performed widely
- vii *Sonata for violin and piano* (No. 2)

- 1925 v *A Late Lark*
vi *Air and Dance*
- 1926 enjoyed the radio; health very poor
- 1927
- 1928 Eric Fenby arrived
- 1929 attended Delius Festival in London (organized by Beecham)
- 1930 Fenby and Delius productive
- v *Idyll*
vi *A Song of Summer*
vii Sonata for violin and piano (No. 3)
vii *Caprice and Elegy*
- 1931 vi *Fantastic Dance*
- 1932 given the Freedom of the City of Bradford (acknowledgment of his accomplishments in England)
- ii (1930 - 32) - *Songs of Farewell*
vi "Irmelin Prelude"
- 1933
- 1934 died - June 10; Jelka operated on for cancer
- 1935 Jelka died - May 28; Delius buried in Limpsfield, Surrey

